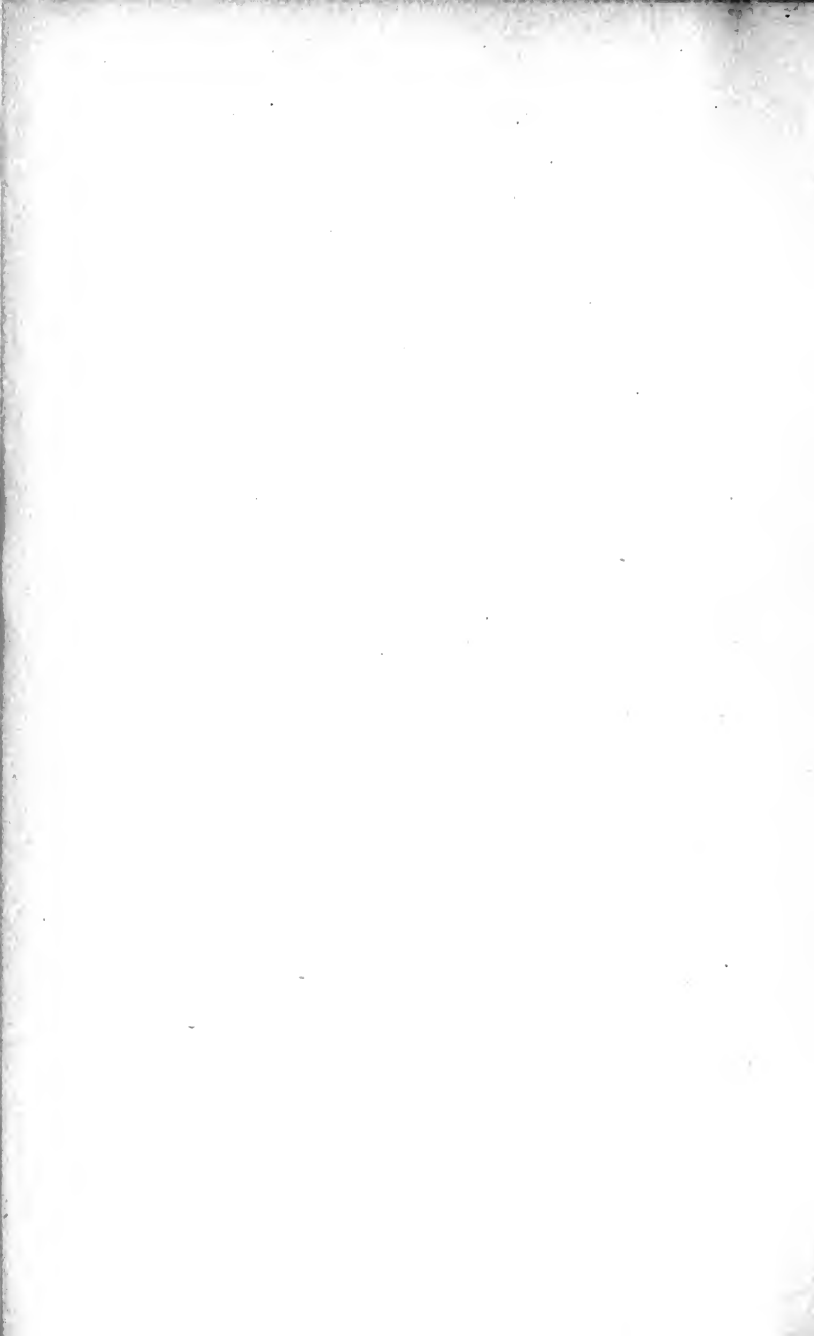


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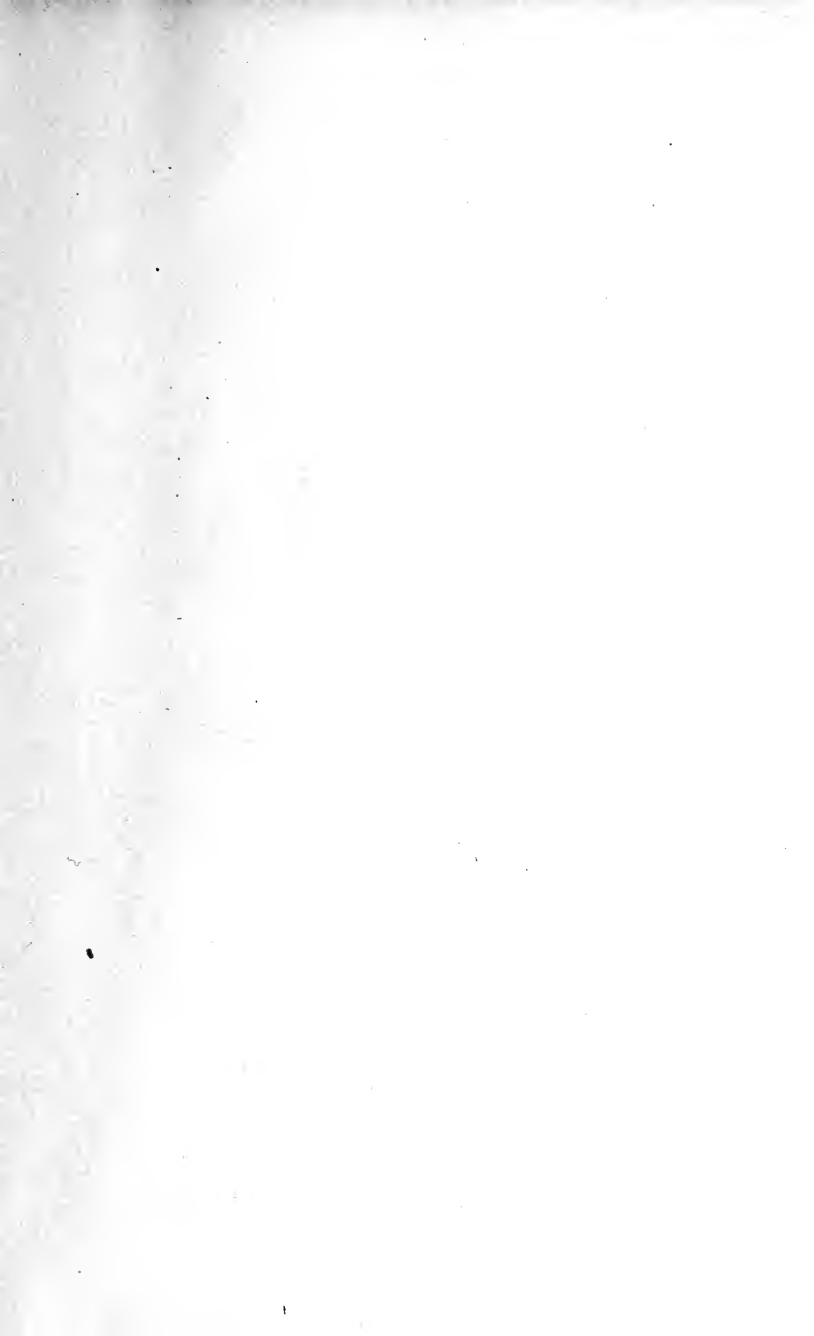
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# ENGLISH STUDY AND ENGLISH WRITING

BY

HENRY ADELBERT WHITE

WALLACE PROFESSOR OF RHETORIC AND PUBLIC SPEAKING  
WASHINGTON AND JEFFERSON COLLEGE

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## TO TEACHERS AND STUDENTS

BEFORE we begin to use another text, let us answer the pertinent question, *Why a new book on the study and writing of English?* Little is to be added to the theory of composition; for the simple rules of writing, since the times of Aristotle, have been expounded by many generations of competent scholars.

Still criticism persists. Those who teach, and some of those who receive instruction, are often confronted by the charge that we do not secure the right results. Practical men, in office and counting house, assert that our schools and colleges are failing to graduate either logical reasoners or ready writers. Nor can we hope to answer, or to refute, some of many criticisms before we have studied all the problems seriously. Complaints seem to increase. Hence the growing number of school books that once again restate the rules that were discovered by old rhetoricians. Are we not all trying to render a genuine service to the nation and to those individuals who come under our influence? For a number of years the writer of this text has been trying to divest the study of English composition and literature of much that ordinary pupils find either impractical or superfluous.

The book you are to study contains the results of this effort. Nothing revolutionary is claimed for it. One principle is stressed throughout: *We acquire a good English style by observation and by practice.* Our native literature is the foundation on which we shall build. That the study of our finest English authors should be made a part of every curriculum the schools and colleges have long realized. More of late, however, a new emphasis is being laid upon two elements; and these in the past have often been slighted. First, a working knowledge of grammar is now regarded as absolutely essential. Second, books on the history of literature, and the biography of single authors, are now giving way to the reading, more intensively, of good literature itself. Literary history now defers to literary study.

To attain an *individual style*, we find, therefore, three main elements are combined:

1. Information as to the correct grammatical and rhetorical laws.

2. Skill in applying this information to our own writing.
3. Taste for good literature, of all periods, from Old English to Kipling.

Several texts already consider one or more of these aims. A few possibly have sought to combine all three. Many books stress grammar; others, literature; still others, composition as a personal matter. Yet few authors seem to think it worth while to include something on them all. Almost no book mingles, in anything like the right proportions, the study of typical mistakes in grammar, the elements of rhetoric and English style, and the study of our great classics. The sole aim of the text we are to use together is to unify the knowledge and the skill, relating to English, in one volume.

Many good grammars give their whole attention to formal rules and precepts. Other texts skip these altogether, and assume that the student knows how to write, and is now ready to enjoy and appreciate good literature. Alas, many a high school senior, and many a freshman in college, has only learned the mere rudiments of correct expression. Much in addition needs to be accomplished to make him effective either in college or in business. If the pupil is to enter directly from the high school into the tasks of business or professional life, he should all the more thoroughly know the essentials of how to write good English. If he is to enter college after his preparatory course, he may have one more chance to help himself, — but his chance he, with far too many, may scorn and reject, if he can only find a way to slight his work in the composition class. Let us agree in frankness that one who does not learn to write well, either in school or college, only cheats himself out of his natural birthright as an American citizen.

*No textbook, therefore, can wholly succeed without active coöperation between pupil and teacher.* Contrary to common notions, English is not the easiest study in the school curriculum. To learn well, without wasted time or effort, it is one of the hardest. More time can be wasted in superficial or misdirected studies in English than in almost any other field of human learning. Always remember that, to learn your language thoroughly, you must study as hard as you do to acquire a knowledge of geometry, or to distinguish the ordinary chemical compounds by laboratory experiment, or to make a beautiful table in the manual training shop. To some an aquirement like these mentioned may come easily; to others, with great struggle. It is the same with English study and English writing.

What interesting problems, what stern limitations of thought, what ranges for the development of ingenuity, what actual powers of brain and of heart, or knowledge of human life, or weighty responsibilities for good or evil, lie hidden, but not inert, in the written and spoken word! Great world empires have risen and declined with the rise and decline of their orators and poets.

*Thus no developing mind has its full chance without a share in the appreciation of great literature.* Insist that you shall have your merited opportunity. Read a masterpiece by an author like Charles Dickens; read it again and again, with adding interest, — and what a knowledge of humanity there stands revealed! Fall into the metrical swing of Scott's *Marmion* or *Lady of the Lake*, and what young person can escape the contagious joy of mere living, or the glamor of the past ages of chivalry, or the romances of noble and heroic men and women! With genuine emotion read of the struggles of John Ridd and Lorna Doone, as narrated by Blackmore in his lyrical romance, and how can even the most indifferent escape the dignity and nobility of these two characters!

Not all readers, however, understand how to obtain the best results from their literary pursuits. Beyond the understanding of mere thought, or in case of the narrative, the bare essentials of the story, they do not know how to penetrate. Chapters in this book seek to introduce the student to some beneficial methods of studying literary classics. The outlines attempt to guide one to a fuller realization of the worth of essays, short stories, novels, and other types of composition. We must do something besides read words, words, words, as Hamlet does to old Polonius. Without trying to dissect too minutely, we have planned to notice some of the best forms that dignify our English language.

Few directions may be offered to either the teacher or the pupil in the use of a book of this type. The study must be carefully balanced, and sometimes adapted to the class that uses the book. Many teachers prefer to begin with spelling. Many wish to set students to work gathering material for their papers, and so spelling and punctuation, according to the custom of most recent books, are placed in the appendix. Perhaps it seems best to commence with the study of the sentence, or with the type of composition that best suits the previous training of the class, or the purpose of the teacher. In any case, chapters should not be assigned in regular order as they come in the book. Too much study of the grammar, and too much time devoted

to writing, at the start, may blight the interests of younger students. If four or five hours a week are devoted to English in the school program, two may be given to composition, and three to the use of the literary classics. Thus, for at least half the time the work will be in literature itself. As a preparation for the reading of an essay, or the study of a Shakespeare drama, the account of that type, with the brief history, should be taken up. By following a plan of this sort, the book may be used in two or three years of the high school course; and so some of the chapters may be taken up for a second time, whenever occasion warrants a repetition.

Teachers will observe that the book presents the material on exposition first among the forms of discourse. This method seems natural, though it is not the conventional one. Before students can write good stories, they must be taught to observe, to write good sentences, to gather little by little into one cumulation all the material that promises to be effective. No study accomplishes all this better than exposition. Yet there is no reason why those who desire may not study the later chapters early in the school year. Thus, story writing may come first, if that order promises greater success or interest to the class.

*At almost every point it is assumed that the teacher will supplement the text with comments and additional material.* Trying to cover more than the average book proposes, we are under the necessity of abbreviating, and sometimes of reducing the theory to the form of brief notes. Illustrations, illuminating examples, and supplementary material of various sorts will occur to every teacher who has had experience with our English courses. All these should be used freely.

An abundance of exercises is provided for several reasons. Frequently teachers like to make individual assignments; or to change from year to year; or to adapt the assignment to some form of study, or even to the library equipment. In some cases only a few of the exercises can be attempted in a single year. It is best not to attempt many compositions, or extensive writing, unless papers can be observed somewhat closely. The busy teacher will probably gain as much by frequent oral compositions as by written ones. The class learns more sometimes from hearing a good recitation than from studying the best of textbooks, or hearing the most competent of instructors. By offering the study of oral English early in the book, a better chance is given to follow up these initial assignments with others taken from



the exercises primarily designed for written papers, as they appear at the end of the various sections.

To all who have labored faithfully to improve our written and spoken language every modern book is under some obligation. The author of this book can do little more than hint his special debts to many who have instructed and inspired him, both in his school and college days, and in later life as he has learned to know many of his fellow-workers. Some obligations will have to remain unacknowledged, but they are not forgotten. Especial thanks are due to the works written by Canby and Others, Espenshade, Genung, Hitchcock, Lockwood and Emerson, Lomer and Ashmun, Newcomer, Scott and Denney, Winchester (*Principles of Literary Criticism*), and Winans (*Public Speaking*). Not a little of the method of treatment has been suggested by numerous of the author's students during the last twelve years as a teacher of English in both preparatory school and college.

WASHINGTON, PA.,  
October 15, 1921.



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# ENGLISH STUDY AND ENGLISH WRITING

## I

### FIRST STEPS IN COMPOSITION

1. The word composition has various meanings. Applied to painting and music, it means both the process and the result of the artist's skill. One composes a composition. Confined narrowly to the field of English words and sentences, composition is the orderly expression of thought. The material is mental; the medium is the word. Every science and every art must recognize some fundamental laws and forces that underlie all progress. Rhetoric is a formulation of the rules of composition; the actual writing itself may be called an art.

English composition is now taught as an everyday affair. It is not something for show in our leisure moments, but is the human medium by means of which we convey our thoughts and secure our place in the real business of life. Practice and skill in doing now receive as much attention as knowledge or theory. Yet to know how to do is relatively important; for we can hardly accomplish much, in any art or pursuit, without at least some preliminary notions of how to proceed. The rules of rhetorical study, as they are formulated in the recitation and in the textbook, are one thing; the application of them is quite another. As everyday men and women,

it will help us little to know the rules, if we do not apply them.

From the outset, then, let us agree to study English as our individual problem. Let us never forget that the directions of the book are for application by us in all that we write. From the necessity of writing and speaking good English there is no release. It is a continual warfare to keep on the winning side. Eternal vigilance is the price of our literary salvation.

2. We learn to write chiefly in three ways. *First*, we may have access to the book of rules; that is the textbook on English composition. From it we learn what is good form. *Second*, we observe the habits and effective methods of authors that are acknowledged to be worthy of interest. No book on rhetoric would be needed, if each individual could and would observe for himself how great men of letters express their thoughts. To work out the theory for oneself, however, would be too laborious a process for busy people. *Finally*, we learn to write by actual trials. By learning what our mistakes are, and by correcting them, we make rapid progress.

Let us next consider the main stages through which a bit of literary composition passes from the rough plan to the finished product.

3. First of all *an appropriate title* should be selected. This heading should be simple, brief, but expressive. The broad subject will have to be narrowed to make a title; else the material will be vague and scattering. Too large subjects wear out our patience. Foreign Policies of the United States, English Drama, Our Late War, would never do for short papers. It matters little whether you or the teacher selects the subject; only, as a student wrote, "one should not hate himself all the time he is writing on a subject of his own choice."

**Prefer the brief title.** Best titles are not cumbersome; they neatly arrange a few appropriate words. On the whole, every title must justify itself according to the product following. So, it must not promise too much; nor should it deceive us. Whether it forms itself so as to tell us specifically what to expect, or whether it only hints the trend of the composition, does not matter so much. In the end, however, the title should not disappoint our expectations. If the arrangement is tricky, and so arouses a curious interest, which at last falls to the level of the common or repellent, we are angry with the subject and with the author of the composition itself. Often a wording carelessly chosen gives a wrong idea of the subject. *A Call at a Scissors Factory*, for instance, is a poor title for an account of how the product goes through various stages in process. *How Scissors Are Made* would be appropriate, though somewhat trite.

Of several types of *subjects which usually fail of interest or distinction*, three may here be mentioned.

1. *Accounts of trips or visits.* Subjects like *A Day's Picnic in the Country* may suggest too much material. If you begin with the departure from home, mention all the events of the day, and conclude when you return at evening, emphasis will fail to center at any important point. Follow even all the important items from father's call to arouse you at daybreak, through all the hours, to the "lights out" at night, and the composition may be a jumble of related but unemphasized details. Did anything happen that might be narrated at length with considerable vividness? Center your whole art upon the story of that. Never in a theme, to contain from five hundred to a thousand words, attempt such broad topics as *My Summer Vacation*, *The Story of My Life*, *My Favorite Authors*. Instead, you might discuss one favorite

poet, your high school studies, what you saw in making an automobile trip. Any single one of these, properly developed, would give material enough for a short theme.

2. *Biographical studies are often conventional and dull.* If you follow the chronicle method, fixing attention on the chief dates and on little else, you will not be writing literature, but will merely expose the bones of the subject. Again, if you slavishly follow an account in some encyclopedia or reference work, you will contribute little yourself, and so will hardly repay for the labor of transcribing. Can you touch your work with imagination, local color, pathos, human interest? Can you keep out of the deeply-worn ruts? To the biography of Dickens or Abraham Lincoln, can you contribute something different, something original, or some view or comment of your own — or even a different arrangement of the dates and events? Follow the usual custom of slightly warming over what the book says, and you will fail to obtain a rightful hearing.

3. *Quotations, proverbs, literary allusions make poor subjects.* The average of themes is relatively low on topics like "A Stitch in Time," "Charge of the Light Brigade," "Arms and the Man." Such stock titles, of course, may be turned into channels of vividness and real interest. Yet usually they are not. Avoid them unless you are sure you can supply the right touch.

4. *Outlines easily clarify a subject.* They help one to get a good start. Do you hesitate as to where to begin with the composition? What should be included in an adequate treatment of a theme? Are there too many topics? Are the divisions uncertain or confused? The outline readily helps to answer all such questions. It is easy to choose a general topic for a composition, compara-



tively easy, too, for one to decide on the importance of some topics, but not so easy to secure the right proportion of treatment. Probably the best way to make sure that all parts have their right places is to make a preliminary outline. This will include the main and most of the subordinate divisions.

*Two forms of outline.* Simply the divisions to be treated may comprise the outline. It may announce only the phases to be considered, but in that case it will not mention what the argument is to be, or the conclusions that are reached. Nor will this type of outline afford much information in itself. From its fragmentary and incomplete character, this is named the **topical, skeleton, or brief outline**. Obviously, such an outline will be of slight service to a reader, who knows little of the material it is supposed to suggest. It will merely show the topics and the order of the discussion. Therefore, the use of a topical form is limited. Often it is desirable, however, to provide a summary of the thought. Each sentence in such a case will be complete and will advance the discussion in some important way. The separate sentences will be the chief statements of individual paragraphs. Thus the topics and the material of thought both will be revealed by the outline. This **complete or sentence form** rounds all into a unified whole; it clothes the skeleton with real flesh and blood. Best of all, each sentence gives definite information. For one who is writing or speaking, the brief outline may be adequate; but for a reader who seeks full knowledge of the progress of thought, nothing less than the sentence outline will suffice.

For the purpose of comparison, two specimen outlines on the same subject will be given, one to illustrate the brief or skeleton, the other the complete type.

## WHY IT IS HARDER TO READ A PLAY THAN TO READ A NOVEL

*Skeleton Outline*

- I. Reading a play
  - A. The stage and the play
  - B. Purpose of play and novel contrasted
- II. The reader and the play
  - A. Imagination
  - B. The characters
- III. What the novel supplies
  - A. Descriptions
  - B. Transitions and connections
  - C. Completeness
- IV. Conclusion and summary

*Corresponding Full Outline*

- I. The play is not primarily designed for reading
  - A. The stage is the place for a play
  - B. The playwright hopes to please a large audience, — those who see and hear; the novelist to please a single person at a time
- II. The reader of the play must imagine much
  - A. He must picture the setting, stage, and costumes
  - B. Must imagine the actions, attitudes, and tones of voice of the characters
  - C. Must imagine general descriptions, minor incidents, and some transitions
- III. The reader of the novel has all these provided for him
  - A. Places and people are described
  - B. Transitions are made
  - C. Little, in fact, is left wholly to his imagination or to inference
- IV. The play, then, is harder to read than the novel for several reasons. [Then these may be summarized.]

Thus, by comparing the skeleton outline with the complete version, as they were just observed, one notices several distinct advantages in favor of the full sentence type. *The complete outline shows much more clearly what*

*the author has in mind.* It reveals the attitude of the author toward his material; and often it is useful to know in advance whether the writer favors or rejects a certain outlined plan. Best of all, the complete form of outline sets before our very eyes definite thoughts, fully expressed, and easily understood, rather than mere topics of thought, vaguely worded, and therefore not easily comprehended.

*The logical brief, a third form of outline, resembles the full sentence type, but in addition it shows clearly all the relationships from part to part.* Transitions are marked so that they become apparent and conspicuous; and thus the relationships between major and minor parts are at once made plain. By using some word like *for*, *since*, or *because*, at the end of each line of a brief, one reveals the progress of the argument. It is thereby a simple affair to trace the relationship between effect and cause, between statement and reason, main and subordinate arguments. In this form of brief the whole resembles an inverted pyramid; for the general statements appear first, and taper down to the minutest reason, or the most concrete fact, or the most detailed group of statistics. Thus, in each case, the statement which follows is the justification of all that has gone before; and, finally, the whole argument is little stronger than its minutest part. With the concrete proof, figures, statistics, all rise or fall together.

This type of outline is used for debates, arguments in the court of law, or wherever not only the complete statements, but also as well the relationships must be instantly revealed.

**Some rules for making outlines.** By taking a little care, one can soon learn how to construct outlines and briefs.

1. Be sure the subject is divided logically. Headings must not overlap in form or meaning. Material once

stated should be kept distinct from other parts; for mere repetition aids little here. Divisions, necessarily, must follow thought; they must not be arbitrary or causeless. Since a thing cannot be divided into less than two parts, every minor heading must have at least one corresponding mate. For instance, in either the short or the complete outline as printed above, it would not be logical to attempt a single division of either I or II; that is, in each case, if there is an *A*, there must follow a *B*. Thus, there cannot be less than two divisions or parts, though there may be many more than two.

2. Do not multiply divisions, whenever you can avoid having more than a few simple ones. No virtue obtains in mere number of parts, or in number of main "points." The outline usually should not be longer than the space of one-fifth of the complete article or paper.

3. Follow recognized methods of numbering the heads. Use consistent symbols and convenient indentations. Two headings of the same rank are indented equally. So, the main headings, I, II, and the like are flush with the left margin; and each successive set like *A*, *B*, *C*, and so on, following them, indent three spaces beyond the set just above.

Practically all books on argumentation and debating now recognize this method of showing relationships, both by uniform symbols and by appropriate indentations. The table to illustrate follows here:

I, II, III for all main headings, or major "points"

*A*, *B*, *C*, for all first subheadings or subpoints

1, 2, 3 for the next row of minor headings

*a*, *b*, *c* for the fourth bank

(1), (2), (3) for the fifth

(*a*), (*b*), (*c*) for the sixth

*x*, *y*, *z* for specific facts or figures

*i*, *ii*, *iii* for definite illustrations

Or, as shown, in a different way, suppose heading I is not divided at all. The second might run through all of the minor items of proof, as illustrated below.

I  
 II  
 A  
 B  
 1  
 2  
 3  
 a  
 b  
 c  
 d  
 (1)  
 (2)  
 (a)  
 (b)  
 (c)  
 x  
 y

III

A

B, etc., each division yielding two or more subheads.

5. **How to prepare a manuscript.** Neatness and good form are just as essential as correctness of grammar and spelling. To do a thing carefully and precisely is a good discipline in itself. You should always pay strict attention to any special requirements of your classroom. Different conditions will require a special type of paper and form in arranging your work. A few specific directions are:

1. Place the title of your composition just above the first line, making sure to leave a space equivalent to half an inch at least. If you write the title on the first line of the ruled paper, leave a line or two blank before beginning the composition proper. Let the title stand wholly independent of the theme itself. Begin to write as if there

was no title chosen. Do not refer to the title by saying "This is an important subject," or something else which assumes to point out the topic.

2. Use uniform sheets of paper for all written work. Many teachers prescribe a certain type. No composition on other than uniform paper should be accepted. Business stationery by custom is about 8 by  $10\frac{1}{2}$  or a little larger. Legal paper is 13 inches long. Most firms now prefer an unruled bond or linen paper. Social notes vary considerably according to style and size of paper, as fashion or individual preference dictates.

3. Black or some other dark ink is preferred. Never use violet, red, or other brilliant colors. Because of its adaptability to the eye, some prefer green ink. Never use a pencil for making corrections or additions to a manuscript.

4. There should be a liberal left margin. In this blank space the instructor may write his remarks on your work with corrections or symbols indicating improvements. It is better to choose paper which is ruled, since the lines are likely to be irregular and unevenly spaced if unruled paper is used for writing with a pen. Typists usually prefer unruled paper. Be sure the margin at the left is even. A small red line may be run down the paper, and the writing may begin uniformly close to this. Custom as to a right margin varies. A small one helps appearance of the sheet. Letters should never be crowded at the right. Divide words by syllable, never leaving a syllable of less than three letters at either end or beginning of a line.

5. Custom requires an indentation to show paragraphing. The first line may be run in about an inch. Make sure your indentation is sufficient to show, and leave no other blanks at the start of lines. Cancel by drawing two horizontal lines across a word or group you wish to

omit. Do not cancel each word separately. Never use parentheses to indicate omissions. Mark the place of insertions by the use of a caret (∧) by placing it as shown in the sentence which follows :

It is better always <sup>to use</sup> ∧ these symbols rightly.

Two drafts of a composition usually must be written. For the first, a rough sketch in pencil on scratch paper suffices. Room should be left for numerous revisions and transpositions. Such a preliminary draft, though, must not be allowed to encourage slipshod habits either of thinking or of composition. It may serve as a skeleton of the whole product. In the revision many sentences need to be made more clear ; others must be cast out altogether ; illustrations may be added ; and the whole may be polished to make every word bear its own part either for force or clearness. Considerable thought should enter the first revision ; and then every syllable almost should be scrutinized with a view to improvement. Few of our good authors have written easily or rapidly, without later revisions, more or less thorough. Robert Louis Stevenson, for example, informs us that he often changed and polished every sentence. Now and then he wrote three or more complete drafts before his work to himself seemed good. You should read his own account of his progress while a student and one of the editors of a magazine in Edinburgh University. Eventually, Stevenson confesses, in his delightful paper entitled *The College Magazine*, he learned that he could not write ; that was the permanent value of certain attempts to found a college publication. By diligent and persistent efforts, mainly by imitating the work of others, he at last cultivated the graces of composition, and finally attained a style that is a model for compactness and pithy utterance.

Not even the mighty Shakespeare himself could write at his best without revising his plays. Even small critics can point out some places that he could have greatly improved; and, as Pope remarks, he could have profited by blotting many a line.

Final revisions, then, should be thorough. Three principles dictate just how far one should go in making changes; these are clearness, proportion, and emphasis. Many of the changes that you make aim to render your thoughts more intelligible to another. Thus every word must be forced to do maximum service. Without this careful attention to all details, the emphasis may fall just where your composition is weakest, and the spots that are dark may remain still unilluminated.

**6. Details of revision.** Some of the elements included in a full revision may be stated as follows:

1. *Sentences.* Are all sentences freed from careless errors? Does the main part of the thought stand forth prominently in every group? or do you bury the essentials in the middle of a sentence or a phrase? Could some parts be pruned? Could some sentences be divided? Do you begin or end with the important elements? Have you any feeble phrases at the end of the sentences? Would rearrangement make some of them more effective? Do you use one type of sentence too frequently? Have you too many "and" sentences? Does the punctuation make the meaning clear? What special methods do you employ to vary your type of sentence?

2. *Words.* Have you spelled all words correctly? Have you always chosen the precise word for your thought? or, have you fallen into the habit of using inexact, vague, or worn-out diction? Are any of the expressions commonplace and therefore lacking in force? Are all words simple enough to be understood by every reader,



yet strong and expressive? How could you improve your composition by substituting synonyms for words that you have already used more than once? Do you notice any rimes or harsh combinations of sound? Have you avoided slang and other objectionable forms of speech? Have you used at any point too many short words in succession? Are the long words as expressive as shorter ones would be?

3. *Paragraphs.* Do you recognize natural divisions of the subject in your paragraphing? or do you place a new division whenever you choose? Have you too many minor divisions, hence too many paragraphs? How could you combine or divide some of them? Are you sure that none of the minor divisions overlap each other? Could the reader easily make a topic sentence from each of your paragraphs? Do you have clearly in mind as you write the topic of each paragraph? What illustrations could be used to make the subject plainer or more effective? Could any other special methods be used?

4. *Whole composition.* Does your work represent the complete development of a single subject, or of some phase of a general topic? Are the thoughts presented in logical order? Is your work superficial or undeveloped to any conclusion? Did you draw a conclusion? or did you merely stop writing when you had reached the number of words required? In the light of class discussions, how could you improve your work as a whole? At what points would humor, concrete details, illustrations, or word pictures, improve your style?

Have you profited from previous correction by your teachers?

### EXERCISES

1. Prepare a list of ten subjects for themes, drawing on your own experience and information. Show how three of these should be limited for a paper of four hundred words. Write a few sentences

telling just how you would treat each of the three topics you have thus limited. Be prepared to explain your subjects in the class.

2. Make an outline suitable for a composition on any of the topics: My home town; the advantage of going away to school; the right way to prepare a lesson in mathematics, history, or English; benefits of military or gymnastic drills; my idea of a good college; how to make some simple article.

3. In full sentence form, write an outline of the first chapter of this book; or, if you prefer, of some other text you are now studying.

4. Look over some writing you have done and make an outline in topical or skeleton form, and a corresponding one in complete or full sentence form.

5. Improve the outline printed below. Change headings about, revise the wording, omit parts, and proportion the whole anew, in any ways you think advisable.

#### THE AIRPLANE IN WAR

- I. Uses on land
  - A. Fighting hostile planes
    - 1. Method of fighting
  - B. Picture taking and scouting
    - 1. Why they work this way
    - 2. Results obtained
- II. Uses on the sea
  - A. Protection
    - a. Ships
    - b. Harbors
    - c. Forts
  - B. Submarine fighting
    - 1. Preparation
    - 2. Methods used
    - 3. Results obtained
  - C. Fighting on land
    - 1. Invading craft
    - 2. Protecting structures from fire

6. Prepare to recite for five minutes on some topic connected with the chapter.

7. Choose some simple subject, and prepare to talk on three phases or three divisions of it. Devote two or three minutes to each important part.

## II

### HOW TO GATHER MATERIAL

7. **Knowing where to find information saves considerable time.** All good libraries contain many forms of reference works; and in these one may find facts, statistics, and other details, which, for himself to collect from various sources, would take infinite time and resources of books. No business or profession now is without its special library. The students of every school and college should make themselves familiar with the chief resources now available in town, school, or other libraries. To fail to read the recent books, in this age of specialization, is almost equivalent to fail to advance in one's chosen work. Of all classes of men, perhaps the scientist is most obliged to follow the latest publications as they come forth in bewildering rapidity from the modern press. What to the scientist is believed to approximate truth to-day, by day after to-morrow may be a discredited and rejected theory. Thus we all must keep abreast of the times in which we live. To know where to find information quickly is a valuable accomplishment; nothing could be more likely to come into usefulness.

Nearly all turns in the road reveal to the investigator three questions. *Where is the correct material to be located? How best may it be obtained? How effectively can I use it?* Do you make it a habit to notice different classes of books? For example, do you realize that the book which would give you available information about

the number of bushels of wheat grown in the United States last year might fail to yield anything material to your purpose about the works of Rudyard Kipling? The first need in becoming familiar with libraries, then, is to recognize the different species of books. One may provide just what you require about an economic subject; another will have to be consulted if you wish to learn about government and politics, religion, philosophy, or the fine arts. One volume will locate a quotation, phrase, or literary allusion; a second will tell you about Shakespeare's words and phrases; a third will give all that you wish regarding men and women of eminence still living. Where would you learn about the cause of high prices? Who was the last native ruler of the Hawaiian Islands? Who uses the pen-name Charles Egbert Craddock? What can you find about the Crusades in connection with your study of Scott's *Ivanhoe*?

**8. Some standard reference works.** Every classified library contains a catalogue of books; these are arranged by title and subject. Some large libraries contain both subject and title card-catalogues. Take the title, *Rhetoric*, for illustration. Look in the card-case and you will find many names of books listed. The single card will name the book and the author. It will contain a significant number, which will include class, shelf reference, and individual call symbols. If you become familiar with the scheme of cataloguing, you can turn at once to the shelves where a single type of books is collected. So you can examine for yourself all that the library has on the subject.

Reference books are often used. These include dictionaries, cyclopedias, and handbooks on various subjects. Some useful dictionaries are:

*The New International* (Webster's), the *Standard*, *Century*, the *New English*, the one last named, in many volumes, being the most

complete history of our language thus far attempted. Good abridgments of some of these dictionaries may be obtained reasonably. Small volumes, which define only a few words, have little real usefulness. The various *Who's Who* books give succinct information about living persons. Larger biographical dictionaries are the *Appleton*, the *Century*, and the *Dictionary of National Biography*, the most elaborate British work for accounts of deceased persons of eminence. Almost every library collection has the *Britannica*, the *New International*, the *Nelson Loose Leaf*, or some other useful collection of volumes which treat of general topics. For allusions and literary quotations there are books like Bartlett's *Familiar Quotations* and Brewer's *Dictionary of Phrase and Fable*. Monroe's *Cyclopedia of Education*, Harper's *Dictionary of Classical Antiquities*, and Baldwin's *Dictionary of Philosophy and Psychology* are but three of the numerous books each of which now covers a particular field of knowledge. Suppose you wish to learn more about Old Age Pensions, the Open Shop, or Arbitration of Labor Disputes. The bound volumes of the *Reader's Guide* collect for a number of years at a time all the chief magazine references on similar subjects. Supplements from month to month, and year to year, bring them down to date in volumes like the *Cumulative Index*. Some of the annual publications like the *Statesman's Year-book* and the *New International*, with various almanacs like *Whittaker's* and the *World*, keep us informed from year to year as to the progress of the nations. Larger libraries also contain many other types of reference books.

9. The bibliography is a first step in preparing to inform oneself on a certain subject. This is a tabulation of the names of books, magazines, and other material bearing on the topic one has chosen. Definite references should be made in a good bibliography. The list of titles may be arranged in alphabetical order, or according to importance, if you have familiarized yourself with the material well enough to decide which articles are most valuable. You may, first of all, make a tentative arrangement, which later will be suited to your changing views of the sources mentioned. Names of books, or names of authors, may be placed first in a given bibliography.

*Titles in a bibliography need not be inclosed within quo-*

*tation marks.* The nature of the list itself proclaims its purpose and source. All references should be specific. In case a book is cited, name of author, title, chapter, and page should be given, so that a person may find the information without taking unnecessary time. If you quote from a magazine, the name of the periodical, title of the article, name of author, date (including month, year, and page) should all be included.

Credit should scrupulously be given for all direct statements which you borrow from a book or magazine for use in connection with your theme. To appropriate even a telling phrase from a book is literary thievery, if you do not give credit to the original author.

**10. Written summaries of discourse are called notes.** The trick in collecting them is to separate the husk away from the kernel. When one has finished making his bibliography, the next important special item in the process of obtaining material is to take notes or memoranda. The object of summarizing a portion of a book, a magazine article, or any other form of written or oral discourse is to assist the memory in recalling to mind the salient information it contains. Notes never take the place of a good memory. At best they are artificial aids, which may become either a help or a hindrance. Wrongly taken and used, notes soon become our masters; rightly, they are efficient and permanent assistants.

One must devise his own scheme for taking class or other lecture notes. The form must be adapted to purpose, time, and variety of material to be summarized. As a rule, they should be short, compressed, and even scrappy. At times, however, they should be ample and copious. Of course the ideal notes will comprise just enough for practical uses. Some of our famous authors have kept extensive notebooks, from which great literature has de-

veloped. The journals of both Hawthorne and Emerson may be mentioned as notable examples; from them miniature plots or bits of daily philosophy grew into artistic short narratives and homely, human criticisms of life and its manifold interests.

11. **How to take notes.** Since rigid rules have not been discovered for the taking of every sort of notation, about all we can do at present is to offer a few general directions, most of which can be adapted and modified to suit our purposes.

1. *Choose notebook carefully.* Whatever suffices for one type of notes may be totally unsuited for others. The news reporter soon finds one type best, the stenographer quite another, and the student still a third. The loose-leaf notebook is ideal if one needs to assort and rearrange his notes frequently. Its main disadvantage lies in the fact that the single sheets easily mislay and lose themselves. Any book which allows of infinite expansion and condensation will suit most requirements. For notes to be taken in the lecture- or classroom, a book the size of the coat pocket is convenient and not likely to become mislaid. For library reading, when a number of topics are involved, small cards or slips of paper will be found useful. These may be shifted and changed at will; and additional information may be taken care of readily. For public debates the brief notes of the speakers usually are placed on small, flexible cards not larger than the hand. For any purpose notes taken on odd sizes or kinds of paper will be found a nuisance in the end.

2. *Adopt some consistent plan.* Elaborate schemes often hinder good note-taking. Since notes have to be written down rapidly, one must compress and abbreviate. Few long sentences are possible. Only in rare instances can one quote verbatim for more than a sen-

tence or two at a stretch. Sentences often may be shorn of everything save mere subject, predicate, and two or three condensed modifiers. You can devise a few symbols or key words which will save precious minutes during the lecture hour. Boil all down.

3. *Devote plenty of time to listening.* You should not forget that memory is one important factor in learning. It is always best to view the subject by wholes and groups. Therefore, one may listen attentively until a speaker has finished a whole main division. Then he may write down a few sentences, which later will assist in recalling the material. Quite essential is it to take enough so that one's notes may be of real imaginative service. Ordinarily, one should not take notes on the preliminaries, on the unimportant transitions, or on the illustrations of the thought. All these serve either as a bridge or as a mode of clarifying. On the other hand, the author's summaries should be taken almost literally.

4. *Group by main divisions only.* The speaker, or the printed article, naturally informs you of the divisions that inhere in the subject itself. Great care should be taken not to paragraph except when new material requires a real division. Leaving a line blank between parts, or writing headings, will often serve better than elaborate systems of numbering or lettering.

5. *Proportion carefully.* Much of the meat of any lecture comes after the first third has been reached and passed. Unless the topic is one easily comprehended, a great part of the first will be given over to necessary explanation, introduction, and other preliminaries. They often contain little of permanent value, but serve the rather to get a right attitude or understanding toward the subject under discussion. Some written and much of our oral discourse gains as it advances. Frequently,



a class will take notes with great vigor for the first third or half of the hour; and then while the real solid portions are developed, interest wanes, and the best is therefore not remembered and not recorded. By mere bulk, all things taken into account, commonly the best portions will come from the second half of the discourse.

### PRACTICE IN GATHERING MATERIAL

Pay careful attention to whatever tasks in the list below are assigned by your teacher.

1. Make a list of five or six literary and scientific magazines which you recommend. Exclude fiction periodicals. Tell orally for what each is valuable or interesting.

2. Make a bibliography of magazine articles and references to books which contain information about the Monroe Doctrine, Government Ownership of Railroads, Immigration, Strikes, or some other topic of current interest.

3. Consider each topic listed below and tell, so far as you can learn, just where material would be likely to be found by a reader who wishes to take notes.

The best magazine article on the Balkan States.

The causes of the present social unrest.

Real names of Grand Opera singers.

Some recent inventions.

Population of Peoria, Illinois.

Important books published last year.

Number of bales of cotton produced last year in Egypt, in the islands of the south Pacific, in the United States.

4. Find the original source — naming author, volume, and part — of any three quotations which follow. What do they mean?

God tempers the wind to the shorn lamb.

A little learning is a dangerous thing.

God's in his heaven

All's right with the world.

The world must be made safe for democracy.

For I have learned

To look on nature, not as in the hour

Of thoughtless youth; but hearing oftentimes

The still, sad music of humanity.

5. What information do you find on five of the subjects listed below? Write a neat account of each, telling where you looked and what you found.

a. Who is Tommy Atkins? How did the name originate? What author uses the name frequently, and in what sort of stories?

b. What are the A. B. C. countries? At what time did the designation originate?

c. What is the "great stone face"? How was the idea of this used in a story by an American author?

d. What is an epic poem? Name five great world epics.

e. How many members did each of the five largest religious bodies gain in the United States last year?

f. What is the Celtic Renaissance? How has it been represented in recent drama? in politics?

g. What was trial by ordeal? When and why did it stop?

h. Why are Treasury Certificates of Indebtedness issued? What do they provide for?

i. What is the open shop? How is it variously defined?

j. How many inventions have been made by Thomas A. Edison? Name some of the important ones.

k. What is the oldest university in the world? the largest? When were they founded?

l. How many colleges has Maine? Idaho? Pennsylvania? Canada?

6. Collect neatly in a notebook, or on separate sheets, the main divisions and thoughts of some lecture, talk, or sermon you have recently heard. Do not borrow from any written or printed account.

7. Read an assigned article in a book, magazine, or newspaper. Reproduce the essentials in your own words, before the class. Do not read from your notes.

8. Read in a large reference work the article on one of the topics listed here. Prepare some notes which you may read to the class: Albania, almanac, calendar, Feudalism, Grand Canyon, national debt, Oxford University, Royal Society, Sabbath, velocity.

9. Read in *Encyclopedia Britannica* the article on the life and work of some author you are now studying, or have lately studied. Collect notes for a paper of some five hundred words. Be sure you do not distort the early years of his life, or make your account a series of dates or unrelated facts.

10. Collect notes from your reading of an essay by any one of these authors: Briggs, L. B. R.; Burroughs, John; Crothers, S.

McC.; Curtis, G. W.; James, William; Huxley, T. H.; Lowell, J. R.; Newman, J. H.; Palmer, G. H.; Repplier, Agnes; Wilson, Woodrow.

11. Bring to class some notes to be read on another assigned topic. Suggestions: report on a chapter in a reference work; the results of recent scientific experiments; some new invention as described in the *Scientific American*; account of some practical way of doing some mechanical or scientific work.

### III

## SOME COMMON MISTAKES IN GRAMMAR

12. Ordinary errors in writing and speaking occur from a variety of causes. No complete study of even the elements of grammar may be attempted in a text-book like the present one, which is concerned more with advanced composition and literature. Most students emerge from the elementary schools with a confused or imperfect knowledge of grammar. Yet this is due no more to inherent difficulties in the subject itself than it is to very human causes. The first of these is *haste*. Careless writing is bad writing; just the same as thoughtless speaking is vague or vicious speaking. No teacher and no book can do much for the pupil who never grows out of careless or slipshod habits. Few of us regard seriously enough the common mistakes in grammar; we pass them over as speakers, and hardly hear them as auditors. Yet we should regard a mistake which is the result of carelessness as much more reprehensible than a mistake due to lack of knowledge. Truly, is it not more excusable not to know than it is to know and fail to observe good forms? The second cause of most bad grammar is logical. *Little faults in logic*, small discrepancies in meaning, legitimate distinctions are often overlooked. A little of our incorrect grammar, being finally adopted, becomes recognized idiom. Yet that accident — for so it frequently is — does not justify us in using whatever mode of speech we happen to hit upon. Finally, in the third case, many

common mistakes arise in a *misconception of the value or true meaning of our English vocabulary*. Thus words are used either without definite content of meaning, with wrong meaning, or with a meaning which has been transferred from some legitimate source and wrongly fixed on a word. That is to say, certain words are all right, if correctly used; but, in point of fact, they are often misapplied and then are of course wrong.

Let us now consider only a few of the many possible errors. For this book the aim has been to select no type of mistakes not commonly found in many student papers.

**13. Subject and verb should agree in number.** Violations of the rule come from certain special cases, some of which illustrate and some of which vary the normal usage. You should always remember (1) that a collective noun (that is, a number of objects taken together as a group, and therefore thought of as a unit) requires a singular verb. Any word which includes many individuals taken separately, of course, requires a plural verb. Sometimes the same word is taken as either singular or plural according to the notion of the speaker. Thus, we say, *Ten miles of road is impassable*, when we wish to think of them as one unit; or *are impassable*, if we want to consider each separate mile. You should remember (2) that words like *with, together with, as well as*, are prepositions, not conjunctions; hence, they do not compound the subject. Thus, the subject remains singular if the idea is that of a unit or of one individual or thing. You should remember (3) that *or* and *nor*, as conjunctions distribute the subject; that is, each subject is taken singly with the verb. If both subjects are singular, the verb is singular. If they are of different number, the verb agrees with the nearer.

The proper relationships between subject and verb are shown by the sentences which are printed below.

*Collective subject:* The majority is intent on its purpose.

*Preposition:* He, with his companions, has gone to the athletic contest.

*Singular subjects with nor:* Neither John nor his brother has come.

*Singular and plural subjects:* Neither John nor his friends have come.

EXERCISE: Make a list of at least six collective nouns.

**14. Relations between pronouns and antecedents must be clear and definite.** Commonly the antecedent of a pronoun is a single word. More rarely it may be a small group, but it should never be a vague-idea or anything understood. Thus, antecedents should be expressed. Perhaps *it* and *he* cause most trouble. Next comes *which*, to be used definitely, with expressed antecedent. "Weak reference" is a term which grammarians have applied to the use of words like *which* to refer to a whole clause, or to a general idea, or to an inference which one makes from some preceding sentence. To illustrate:

*Correct:* The machine is used to fire a gun; for the operation of firing is difficult.

*Indefinite antecedent:* The machine is used to fire a gun, which is difficult.

*Correct:* The president offered to pay him well, but he did not accept the money.

*Confused:* The president offered to pay him well, but he did not accept it. (Money or offer?)

*Correct:* He asked me to bring him a book, and I did so.

*Indefinite reference:* He asked me to bring him a book, which I did.

*Correct:* Somebody called down the shaft and said that he wanted the elevator at once.

*Wrong number of pronoun:* Somebody called down the shaft and said that they wanted the elevator at once.

*Correct:* He asked me where my *Hamlet* is. I could not answer the question.

*Weak reference:* He asked me where my *Hamlet* is. I could not answer that.

*Correct:* One can learn to take pains if one (or he) wishes.

**15. Cases of nouns and pronouns should be watched.** The nominative case is used as subject and as predicate nominative (attribute) after verbs like *be, seem, appear*. Often the verb in a second part of a sentence is understood, in which case the nominative is sometimes wrongly changed to objective.

*Correct:* It is *you* and *they* who are benefited, not *we*.

*Correct:* Do you know it was he who came?

*Correct:* He is older than I [am], but I do as well as he [does] in school. I did better than he [did] yesterday.

**16. Possessives are of two kinds.** For actual, continuous ownership use *the apostrophe and s form ('s)*. *The other, or phrase form with of*, may be used as an alternative; but often it does not seem the natural idiom. With the names of inanimate objects, which, not being alive, cannot possess actively, most good authors tend to prefer this second or combination type.

*Real possession:* John's hat; Fido's ears; boys' hats; men's work.

*Implied possession:* The election of the secretary was unanimous.

The coming of John was accidental.

The streets of the city; rules of the college; progress of society; the mayor of our town.

*Doubtful usage:* The secretary's election was unanimous.

John's coming was accidental.

City's streets; college's rules; society's progress; town's mayor.

Notice that custom — good use for centuries in some instances — has favored a few phrases like a *day's journey, a moment's monument, the law's delay, for conscience's sake*. Such may be used without stint; but it is well not to multiply the list.

Another kind of possessive occurs in the substantive which modifies a gerund or verbal noun. Common practice overlooks this important case.

*Right:* We left without anybody's knowing it. (Not anybody knowing.)

His going was unexpected; their traveling is habitual.

**17. Confusion in the use of the accusative case occurs in two instances.** First, *who* and *whom* cause considerable trouble, and a few other words follow suit. A few modern grammarians have advocated letting these words take their course, but the inevitable confusion that would result might complicate rather than simplify our idioms. Some have even sought to justify *It is me*, but they have not found favor. Probably we shall continue to distinguish between *who* nominative and *whom* accusative. Parenthetical words and phrases often cause the trouble; or a complicated grammar turns the whole sentence.

To whom are you going to give that?

Whom are you going to give that to?

The first sentence is preferable, but both are correct, and in both instances *whom* is object of preposition *to*.

Who do men say that I am? That is, I am who, do men say?

Who do you think will be chosen?

The teacher, who John said was ill, in reality was here.

Here *do men say*, *do you think*, *John said* are all parenthetical, and therefore do not affect the grammar of the sentence.

The subject of an infinitive and a predicate noun completing an infinitive should always be in the objective case.

They reported him to have gone westward.

They took the intruders to be us.



18. **Mixed comparisons.** *The two sides of a comparison, like the two sides of an equation, should balance.* Thus they should be similar in both structure and thought; that is, things which are totally unlike may not be compared, and the two parts of a real or implied comparison must not convey different ideas. Faulty comparisons are of three distinct kinds: 1, incomplete or mixed; 2, illogical in either thought or structure, or in both; 3, doubtful or uncertain.

1. *Mixed comparisons usually occur in sentences which have as well as, as good as, as great as, on the one hand and if not greater, or better than, on the other.* The first should be completed before the second begins.

*Right:* The team is as good this year as the one was last, if not better.

*Mixed:* The team is as good, if not better than, that of last year.

*Right but awkward:* The team is as good as, if not better than that of last year.

2. *Illogical comparisons occur when the superlative form is wrongly allowed to assume the place of the comparative.* Again, they are common when the subject of comparison is included in the general class with which it is compared. One plus five equals six, not six plus the original one. One and one equal two, not two plus one.

*Right:* John is the better student of the two.

*Wrong:* John is the best student of the two.

*Right:* He saw more clearly than any one else.

*Wrong:* He saw more clearly than any one.

A momentary glance will show that the last sentence is absurd. The *any one* of course would include the person represented by the *he*.

Notice that the object or person first mentioned is in-

cluded among the units which combine in case of the superlative.

*Right:* John is the best student of all.

*Right:* Washington was the greatest general of the Revolutionary War.

Thus the *all* includes John, and the whole number of generals includes Washington.

3. *Doubtful sentences of the most ordinary type occur when the authors forget the exact point or subject of comparison.*

*Correct:* Tomatoes may be placed in glass and cooked as other vegetables are.

*Confusing:* Tomatoes may be placed in glass and cooked similar to other vegetables.

*Correct:* The material of this dress is the same as that (or the material) of the other.

*Confusing:* The material of this dress is the same as the other.

*Query:* Other material or other dress?

19. **Adjectives and adverbs.** Confusion between the adjective and the adverb forms occurs often when one is at a loss to determine whether the qualifying word properly belongs with a subject or with a verb, adjective, or adverb. Quite an appreciable class of verbs of action or emotion, like those expressing ideas of growing, looking, smelling, sounding, tasting, use the adjective or adverb according to intention of the speaker. To illustrate: we may say, *We found the road easy*, that is, it was an easy road to travel; or, *We found the road easily*, that is, it was not difficult to find it. Here one sentence rightly has an adjective, the other an adverb. *All* and *almost* are often confused, and the combination *most all people* is heard probably more often than the correct *almost all people*. *Any, anyhow; good, well; ill, illy; less, lesser, fewer; some, somewhat; sure, surely*, add to the list. *He is some*

*better, I sure had a good time* are familiar types of careless spoken English, in which the adjective *some* is used for the adverb *somewhat*, and *sure* for the much better *surely*.

**20. Beware of indirect or complicated verb forms.** Our English tends toward simplicity of expression. Inexperience of many writers, however, is illustrated in three ways: 1. They use the passive voice unnecessarily. Always use the active unless the subject is really acted upon, or suffers or undergoes some change. 2. They use awkward and misleading verb phrases. 3. They begin with one construction and then suddenly veer around to another. The sentences here quoted illustrate:

*Indirect and weak:* Several evergreens can be seen.

A pleasant time was had at the party by all.

That was a happy summer, which shall not be forgotten.

When the experiment is performed, the apparatus should be cleaned.

*Improved and more direct:* One sees several evergreens in the park.

All enjoyed a pleasant evening at the party.

That was a happy summer, and we shall not forget it.

When the experiment is performed, clean the apparatus.

**21. Moods and tenses require close scrutiny.** At present the subjunctive mood is used sparingly. Some authors seldom use it at all, except perhaps in one instance, — to express a condition contrary to fact. Here, too, however, one must notice a tendency to substitute the indicative. Yet the subjunctive expresses, in its own peculiar way, a certain shade of meaning, as will be seen in the following sentence:

If I were sure of it, I might do better now.

(The *were* implies that I am not sure of it.)

Two special uses of the present tense require skillful handling. First, the historical present should not be used

carelessly. Do not switch back and forth in narration between present and past; if you use the historical present at all, confine it to the whole description or story, or at least to whole parts. To shift from one tense to another, in successive portions of the same paragraph, is always confusing. Second, remember that universal truths are expressed by means of the present tense. All of us overlook this important distinction; for we become confused almost daily as to the distinctions between the past and the present.

*Correct examples:* He said that God is good. (Not *was*.)  
Our teacher showed us how water always runs down hill.  
He said that he is always ready to assist the cause.

**22. Transitive verbs carry over the action to an object; intransitive verbs do not.** Less exactly, we may say that transitive verbs take objects; while intransitive do not. Thus, every verb does not complete the action of the subject; it may simply bridge over the action from subject to object; or represent the subject as acting on the object. Many verbs, according to use and meaning, are either transitive or intransitive. In the sentence, *John runs*, the verb is intransitive; in the sentence, *John runs a locomotive*, the verb takes an object and is transitive. Words that cause most trouble are those which are similar in form or meaning to other verbs. *Lie* and *lay*, *rise* and *raise*, *sit* and *set* cause a large percentage of errors. As typical of all verbs of this variety, *lie* and *lay* will now be illustrated.

Intransitive forms, with no objects: *lie, lay, lain*.

I lie on the grass; the books lie beside me. I lay on the grass here yesterday; and my books lay beside me, because it was too hot for study. I have thus lain for many an hour, while the books have lain beside me. Lying on the grass, I gaze at the sky in wonderment. Having lain on the ground, I caught a cold.

Transitive forms, with objects: *lay, laid, laid*.

I lay the book on the table, and I have laid it down many times. I laid it there yesterday. Laying the book aside, I take up the evening paper. Having laid it down, I proceeded with my work.

**23. *Shall* and *will* are old offenders.** Two things you should remember: (1) the verb is used with reference to the speaker; (2) *shall*, first person, both numbers, expresses expectancy, futurity, probability, or mere intention. *Will* does the same for the other two persons, as viewed by the speaker. By mere courtesy we change the verb when we speak of another.

I shall go to the city to-day. (I intend to go merely.)

You will go to the city this morning. (Here by courtesy we assume that a person can determine for himself; hence, the verb agrees with that idea. Remember that each verb is used according to the point of view of the speaker, not that of the person spoken of or to.)

They will be here soon. (Probability.) They shall be here soon. (Command.)

The will to act is reserved to the speaker in many cases. He may be one of several who are determining upon a course of action. *When positive determination, promise, desire, or willingness is intended by the speaker, he should use the verb will.* When he speaks of others, he should use the verb *shall*. Thus, the conditions are reversed, just as they are in regard to use of *shall* in first persons, *will* in others, to express mere futurity or expectancy. The following sentences will illustrate the use of *will* in other cases besides mere futurity:

I will go with you. (Promise.)

I will never do this again. (Determination.)

I will be more careful of these verbs in future. (Resolve.)

You will report for duty on May 1. (This is really a command, but, again by courtesy, the verb used is *will* [not *shall*, which is more absolute], since it implies that one has the power and the inclination

to make another act; whereas *will* implies that he is going to choose to accede to a request.)

You shall do this, I tell you. (Absolute command.)

*Inflectional forms* should and would follow the rules of shall and will respectively. Whenever shall is used in direct discourse, *should* may be used in the indirect. For instance, the sentence, *He said he should go*, is indirect for *I shall go* in the second part. The original speaker said, "I shall go." *He said that he would come* implies that the speaker said, "I will come," making a promise. Let it be remembered here too that any doubt implies the use of *shall*; when you see the word *probably*, *possibly*, or any similar word or phrase, you may rest assured that it is a case of mere futurity that the verb should intimate.

I shall probably not come to the city this afternoon.

I should probably not wish to be there in a great crowd.

One other use of these verbs may be noted. The occasional and exceptional may be omitted.

*Should is used to express obligation as an equivalent of ought.*

I should do this. (It is my duty to do it.)

This pen should write perfectly. (It seems to be a good pen: hence ought to work well.)

You should not be discouraged. (You owe it to yourself not to be discouraged.)

One should speak no ill of another. (Duty again.)

For convenience these various principles may be represented by tables showing the appropriate uses of all four verbs.

FUTURITY OR EXPECTANCY (speaker does not or cannot will it so)

I shall (should)	we shall (should)
{ you will (would)	you will (would)
{ thou wilt (wouldst)	they will (would)
he will (would)	

**DETERMINATION, PROMISE, DESIRE** (speaker can choose or is able to carry out his plan)

I will (would)	we will (would)
{ you shall (should)	you shall (should)
{ thou shalt (shouldst)	they shall (should)
he shall (should)	

### EXERCISES

Of the verbs in parentheses, use whichever is appropriate, and give your reason why in each case.

1. I (shall, will) not be late to class again.
2. You (will, shall) not be late again; I (will, shall) not allow it.
3. I am the man you sent for. (Shall, will) I begin work?
4. He (shall, will) probably fail in the review.
5. I (shall, will) drown; nobody (shall, will) help me.
6. If I (should, would) only go, he says he (should, would) accompany me.
7. We did not know it is so cold. (Shall, will) we need overcoats?
8. “(Will, shall) you play the violin for us, Miss Wilson?”  
“Yes, I (shall, will) be only too happy, if it (will, shall) please you. What (shall, will) I play?”
9. “You (shall, will) hand in your paper unsigned, or I (will shall) report you to the committee.” “I (will, shall) not; and you (shall, will) not make me.” “You (shall, will) see what I (shall, will) do. I (shall, will) do what is right.”
10. He told me that he (should, would) go with me.
11. I said that I (would, should) go with him.
12. He says the entire country (will, would) suffer if this law is not enforced.
13. When (shall, will) we be able to entertain you again?
14. I (should, would) like to go to the party, if some one (would, should) only take me.
15. If you (will, shall) help me, I (shall, will) pay you generously.
16. (Shall, will) I hand you some of the tea?
17. (Would, should) you believe such a story! I never (shall, will); for it (shall, will) be too absurd for the public to endure.

### EXERCISES IN REVISION

1. Each sentence printed below contains one or more mistakes in grammar. Definitely name every fault and substitute a correct expression. Make no unnecessary changes of any kind. A few of

the sentences, even after revision, may contain poor wording or order of elements. All such mistakes in rhetorical structure should be noticed, but your main concern will be with the grammar.

- a. I think of him like I do of the goblin man.
- b. I never dreamed of them getting frightened.
- c. Neither John nor his brother are good runners.
- d. At the age of fifteen, my father sent me away to school.
- e. The man, who Lincoln thought to be his friend, proved untrustworthy.
- f. Then bake until properly browned, from forty to sixty minutes in all.
- g. I would have liked to have gone, if he would only had told me about it.
- h. While laying on the grass yesterday, I caught some cold. I will be better to-morrow.
- i. While draining the pits, Dunstan's body was found lodged between two large stones.
- j. After burning for over an hour, it was seen that the fire could not be controlled.
- k. On entering the room the teacher's desk will be found in the corner on the right of the door.
- l. Our forefathers never heard of a match, whereas we use them every day of our lives.
- m. We beg to advise you that the price of our ribbons have advanced; the price now being one dollar.
- n. In hot weather he is delighted to lay in the mud, which does not add in any way to the appearance of his fur.
- o. I recall the happy days on the farm, which I had spent, which then seemed so loathsome, now so precious to me.
- p. The patient is some better this morning, but yesterday he had as poor if not a poorer day than ever before.
- q. Judging from the thought of the poem, Wordsworth would always be likely to derive his ideal from country life.
- r. After having selected your topic, one should, if they are full of the subject, be able to write well on that topic.
- s. There are a great many people who attend the theater who would get the benefit of this play who would not read it.
- t. Having just landed to look around the small cluster of houses, he offered to take us through his, as he was waiting for us on the shore.
- u. This application will receive prompt attention if mailed to me



direct, but will not be responsible for money paid to any one representing themselves as my agent.

*v.* To my great surprise, the person standing out there was not one of those men who always bobbed up at the wrong time to always beg for money.

*w.* Each little noise startled me, and I would lay there without hardly taking breath until I thought the would-be danger had passed away entirely.

2. Criticize the following sentences by showing what they really imply and how they should be amended

*a.* I do not like him doing this.

*b.* When only a few years of age, my grandfather died quite suddenly.

*c.* Coming home from the party, the wind whipped itself into a gale.

*d.* The house's roof needs repairing sorely.

*e.* I will be late to school, and my teacher shall punish me, if I don't look out.

*f.* I will drown; nobody shall help me. (Two meanings.)

*g.* The man who Lincoln believed to be his friend deceived him. (Reason for case when sentence is corrected?)

*h.* I sure did have a swell time at the party, which will not be soon forgotten.

*i.* He better than anybody knows how to play; he is the best of any on the team.

*j.* We are sorry we would not admit him.

3. Arrange for a Good Speech Week at your school. Appoint a number of committees to manage the affair. Get some to make appropriate posters. Hold a contest between members of the class, each side scoring a point against the other every time a member hears incorrect grammar.

4. Prepare to give an oral discussion of the benefits of good speech. Let some members of the class take three or four minutes to explain some principle of good speaking. Other things besides grammar may be considered.

5. After having studied the preceding chapter, collect a list of your own worst faults. How many kinds of error do you notice besides those mentioned in the text?

6. Let the teacher collect and bring to class different errors taken from the students' compositions. No better way makes impressive the fact that certain errors are common to the majority of speakers and writers.

## IV

### UNITY IN THE SENTENCE

24. Usually a sentence is defined as a group of words expressing a single complete thought. Notice the import of all the words in this definition: a good sentence, accordingly, must have neither more nor less than one thought. If it contains more, it will be double and confusing; if it contains less, it will be a mere fragment. Some statements are completed in a single word, with the rest understood. Thus, the replies *Yes* and *No* form complete sentences, when they are considered with reference to a context. Alone, they conclude nothing; nor do they express any intelligible relationship.

Notice also the importance of distinguishing between an *idea* and a *thought*. An idea is a mental concept of something; but a thought expresses a relation. So, therefore, the word *John* and the word *runs* each contains a fundamental idea, the one that of a person having a name, the other that of an action. Combine the two into *John runs*, and then a connection between these ideas is brought out. Such a connection we have named a thought.

Any sentence may contain various ideas; or various expressions of relationship. Yet all must tend in one inevitable direction, — toward rounding out a complete thought. Thoughts necessarily are of different forms and kinds. They are simple or single, complex or involved, straightforward or winding, easily or vaguely

worded. According to grammatical structure, they fall into at least three main divisions. They are simple, complex, or compound; and so we have thus named three corresponding types of sentence. The simple sentence contains a subject and predicate, with no subordinate clause or phrases. A complex sentence contains one simple plus at least one subordinate element. A compound sentence contains two or more coördinate but related simple clauses.

*Simple sentence:* John runs.

*Complex sentence:* John runs, though it is a hot day.

*Compound sentence:* John runs, but his brother loafes along.

**EXERCISE:** Write at least six different kinds of sentences.

How many other classifications of sentences can you recall?

Unity is the principle of oneness in sentences. Nothing less or more than one thought expressed in words satisfies the law of unity. *No matter how many modifiers intervene, from first to last, every good sentence contains but the one thought.*

Violations of the laws of unity fall under three main headings: blurred sentences; double groups of words containing two or more thoughts, or two complete sentences written as one; and mere fragments. These will be illustrated below:

*Blurred sentences:* Cataract was a well-known camping spot on Spoon River, which is about forty miles to the southwest of our town, where I have always lived, and the country is wild, making it an ideal place for campers.

Early one morning we were awake and ready for the sport; eating a hearty breakfast, and packing a substantial lunch, we took our hunting-gear, for one gets an occasional shot at a fox, and so we started for the hunting grounds very soon.

After my return home, several occasions presented themselves when I might have again renewed my trip with the friend whom

I knew in our high school, but experience is the best teacher, and I took father's advice, and remained on the farm, missing the good times I should have had.

As an exercise, the student may be asked to revise these sentences. In each case, show just how unity is violated.

**25. The double or "comma" sentence contains at least two more or less complete thoughts.** The blurred sentence contains too much material, even though all bears on the general thought. The multiple sentence, on the other hand, has two distinct parts; and these may be connected by a conjunction, or simply by a comma, or by no marks or indications of separation whatever. Not always is it easy to determine all that should be included, or that should be pruned away from a sentence. Sometimes we combine short sentences to prevent the monotony which comes of having too many brief ones in succession. In such cases, we may use semicolons to show that the material is related to a central conception or thought. Remember several things about the sentence. A time connection does not make unity of thought; nor does the relationship which we call that of cause and effect. If one item in a process follows another, either in time or in logic, that fact does not justify mentioning the two in a single sentence.

Below are given examples of comma sentences. The revisions appropriate to each case are indicated by the punctuation marks.

*Groups lacking unity:* I worked for this company for three months, [.] about this time, it was autumn, and I started back to school.

In a short time the explosion was faintly heard, but was easily felt because the earth seemed to quiver, [.] after it had ceased, all was quiet for several seconds, [.] then a huge volume of oil rose from the well, and slowly ascended above the derrick, making a beautiful spectacle between us and the sun.

It is first brought from the foundry to the mill, [.] here the first

operation that takes place is cutting off one end; [...] after which [this] it is taken to the finishing room, where the cannon is finally completed.

*One special type of the comma mistake has been named the "so sentence."* You should remember that normally *so* is not one of the conjunctions; it really is an adverb. Do not use *so* when you really mean *and*; do not use the word for vague or mere time connection between parts of a compound sentence.

Examples of the *so* sentence :

*Faulty:* It rained all day long, [;] so we remained indoors.

*Faulty:* Place the material in a dish, [;] then stir well.

*Query:* What other mistake do you notice in the last example?

These bad, loose, comma sentences may be corrected variously. First, as shown above, a semicolon may be used; second, *and* may be placed before *so*; third, a new sentence may be made. In no case should you allow the conjunctive adverb *so* to stand without one of these necessary requirements. To fail to punctuate at all is slipshod; to insert a comma here is wrong.

**26. Fragments never may stand for sentences unless the meaning is complete.** To say that every sentence must have either subject or verb actually expressed in it is perhaps going too far. In the example which follows, for instance, the second part, "sometimes better," may be said to be a true sentence.

He is as good a student as his brother. Sometimes better.

One must admit, on the other hand, that the majority of our great writers avoid a sentence like the second of these two.

We positively must not write four types of fragments. They are (1) relative or other like clauses; (2) parti-

cial, infinitive, prepositional phrases; (3) some adverbial clauses; (4) stray groups of words not connected either in grammar or meaning with the context of which they form a part.

*Correct:* His compositions are carelessly written, and he freely admits his fault.

*Correct:* His compositions are carelessly written, a fact which he freely admits.

*Relative fragment:* His compositions are carelessly written. Which he does not deny.

*Correct:* They are then taken from these vats and given four lime baths, each bath being stronger than the preceding.

*Participial fragment:* They are then taken from these vats and given four lime baths. Each being stronger than the preceding.

*Correct:* My friend is a great student, though a small boy.

*Adverbial fragment:* My friend is a great student. Though still a small boy.

### EXERCISES

Be prepared to point out in class all the violations of unity in the extracts given below. Make no unnecessary revisions.

1. The college and the church being almost the first organizations in town.

2. The medium-sized potatoes were first taken and then boiled, then draining the water into a crock to let cool.

3. The question of conservation of water power is a great one, we can depend on water as an unfailing source of supply.

4. The first and most difficult thing is to concentrate your mind, until you have done that, study will be difficult.

5. He came and knocked at my door, I opened it, and saw by the glass on the floor what had happened, two electric bulbs had been broken.

6. The making of lumber depends entirely on the location of the camp. In regards to the process it is put through, before it is finished.

7. I am of Scotch-Irish descent, and my father for a long time has been interested in electricity.

8. His bearing is unsoldierly; for, if one should see him coming down the street, with his head down and his body leaning forward at an angle of many degrees.

9. It made a beautiful sight, as the great tongues of flame leaped from the many windows, the excitement was intense, people going and coming in every direction.

10. A long stretch of track, where endless corn-rows, straight and clean, seem to revolve about the train.<sup>1</sup>

11. While haphazard study is studying at random. That is, failing to connect ideas under a general heading. Failing to concentrate upon one topic. Thus acquiring a slight knowledge of a great many subjects.

12. The white-hot ingot of steel is taken from the furnace by a crane, and is placed upon a set of small rollers called tables, the tables are run by electricity and in this manner the ingot is taken to the rolls, here it is passed through different holes, which vary from a square to a circle.

13. I closed my window and jumped into bed, which always gives me a comfortable feeling of security, and soon I am asleep, unconscious of the roaring of the wind outside.

<sup>1</sup> Twenty per cent of the students entering seven colleges in a certain state, in 1910, failed to understand this sentence. Is it complete or not, as it stands?

## V

### COHERENCE IN THE SENTENCE

27. We have already examined sentences which lack unity. We have seen that blurred, double, or fragmentary groups of words lack essential oneness either of thought or of expression. Next to this principle of unity, or oneness, comes one equally important. *This is coherence, that law which demands that all parts of a sentence harmonize, not only in conception or unity of thought, but also in wording.* Thus, it is seen at once that coherence is a special matter of grouping, arrangement, relationship. The meaning of a sentence may be clear enough, and yet there may be a fault in grammar. The thought of the sentence may be easily understood, and yet there may be some violation of coherence in the parts. In fact, a sentence may have either unity or coherence alone, and lack the other of these two qualities of expression.

Let us say that coherence is a guardian, — a watch dog, if you will. This watch dog looks out for all intruders; he sees that nothing enters the sentence which has no right there. He sees that all parts are locked together; that nothing is out of place or disjointed. Coherence, then, keeps guard over a number of things, some of which are grammar, logical relationships, and connections between parts. The violations of coherence are numerous and stubborn. Some of them give way only before heavy onslaughts of logic; and now and then it takes more than the watch dog to keep them outside the premises of the sentence.



**28. Shifts of grammar always confuse thought and destroy coherence.** Some of these may now be illustrated. First of all, come ordinary changes in structure. By them thought is either blunted or confused in its straight way, so that it soon wanders from the proper course.

Vague sentences like the following are often written :

*Confused grammar:* Mr. Brownell was a man of large stature, weighing in the neighborhood of two hundred pounds, with long curly hair and dark eyes, which, at first sight, caused a person to fear him.

Here the change from the ordinary verb construction to that of a preposition is quite confusing. If one says that "he was a man of large stature," one must follow with the same sort of statement that "he had long, curly hair and dark eyes."

*Shift of subject and change of pronouns:* The next stage of my life consisted of the needed schooling; and I shall never forget the first day of school, that my mother took me to a place that seemed like a prison. Nevertheless, I know that I never shall be so proud as I was on that day which I began to attend school.

How would you correct this last extract? Revise all errors.

**29. Pronouns cause more confusion than other parts of speech.** In the chapter entitled *Some Mistakes in Grammar*, illustrations of misrelated pronouns are given in Section 14. Judging entirely from the number of mistakes in common speaking and writing, one may fairly conclude that it would not be possible to say too much about pronouns in a book or in the classroom.

*Make certain that every definite pronoun has a definite antecedent.* Follow this precept, and you will not go astray. More specifically, you must always remember

that certain pronouns are singular, and hence must have the singular relation with the antecedent. The pronoun *their*, for instance, must never be used to refer to another pronoun like *one*, *somebody*, *he*, or the like. Since indefinite pronouns give a general, not an individual, reference, they do not need a real antecedent. Thus, words like *one*, *those who*, *something* may be used without having a definite antecedent; for in themselves they carry the idea of antecedent, as well as that of single pronoun.

*Correct:* Everybody should be careful of his books.

*Wrong:* Everybody should be careful of their books.

*Correct:* He asked us to bring our books, and we did so

*Crude:* He asked us to bring our books, which we did.

**30. Misrelated participles and gerunds cause general confusion.** Every participle should have its unmistakable substantive. A substantive is a single word or group used as a noun. Toward this substantive the participle stands with the same relation that the pronoun bears to its antecedent. Therefore, the substantive must be clear; it may not be understood, as a rule; nor may it be vaguely expressed. One may not infer a noun substantive in the nominative if only the corresponding objective or possessive form has been used.

The so-called *independent nominative participle* has been sanctioned by many good authors. Yet it seems not to have taken hold as a popular construction. In the sentence, *The wind rising, they departed for home*, we have a correct use of the nominative independent participle. Yet in this sentence, *While going home, the wind rose to a high pitch*, the participle is surely misused; for the construction conveys an absurd impression, namely, that the *wind* was going home, and not some person or more. Whenever the relationship in the sentence is either ambiguo-

ous or positively misleading, you should recast the sentence, getting rid of the participle altogether.

Examples of faulty use of participles :

While being tied up this time, some sat on my head.

Next, it was read very slowly, and each passage explained, spending about six weeks on a single play.

His habits were irregular, eating at night, retiring in the early morning, and late to business.

Through the influence of my brother, and wishing to gain a better preparation, I resolved to continue my course in school.

**31. Faulty relationships between parts occur often by the misuse of connectives or the wrong order of elements.** Just after a comma, at the point where a subordinate element joins the main sentence, a break in connection is quite likely to happen. So, again, the constructions which are wrongly ordered point either forward or backward. These latter have been named "squinting" constructions. Adverbs like *only*, *also*, *both*, *however*, and *so* may be misplaced and therefore may read with either what goes before or what follows them. Correlatives like *either . . . or*; *neither . . . nor*; *both . . . and also* frequently distribute wrongly, so as to confuse the grammar and destroy the real intention of the writer or speaker.

*Right:* Although making only thirty dollars a month, the soldier subscribes liberally.

*Squinting:* Although only making thirty dollars a month. each soldier subscribes liberally.

*Right:* He has either not been here or only for a few minutes.

*Squinting:* Either he has not been here or only for a few minutes. (What do these mean?)

As an exercise, arrange the word *only* in a sentence to show how its position can change the meaning in three or four regards.

Different types of faulty connection are illustrated by these examples :

While in the grammar school, my hardest study was English

While the student who is not interested, it is hard to study.

Thomas was a plucky lad, so he made friends with the boys.

Though it is hard to accomplish, you will be repaid by sticking to this subject.

If one is to make the most of studying, he should select a room where everything is quiet, and little to attract attention.

After burning for nearly an hour, it was seen that the fire could not be controlled.

**32. Coherence is promoted by natural word order.** Any variation from the normal order may add to clearness ; or it may add awkwardness in a sentence. Nothing is gained by transposition if thought does not require special emphasis by such means. Modifiers are often arranged so as to cut the natural line of the sentence. Thus, they emphasize ; yet the mere separation may gain little if anything.

1. Keep the verb as near the subject as you can. To do this you may need to rearrange the clauses and phrases of a long sentence.

2. Place adverbial elements near the words they modify. The little word *only*, as we have already noticed, can cause considerable mischief when misplaced. Normally, it may be either before or after the word or group to which it belongs ; and sometimes one needs to move it to get rid of a squinting construction.

3. The principle of clearness supersedes all others. If you cannot be clear and forceful at once, by all means try to be clear ; for force without understanding is negative. Clarity is fundamental.

*Awkward:* Do you remember how we, when we were children, for many long weeks anxiously awaited the signs of Christmas?

*Improved:* Do you remember how, for many long weeks when we were children, we anxiously awaited the signs of Christmas?

*Awkward:* We, after walking about for two hours, discovered the right path to the railroad station.

*Better:* After walking about for hours, we discovered the right way to the railroad station.

*Awkward:* Here, he will, by his own efforts, succeed admirably.

*Better:* By his own efforts, he will succeed admirably here.

**33. Omission of words is right or wrong according to context.** Idiom in English sanctions omitting the preposition when a measure of time or space is concerned. We therefore correctly say, *This year we studied at Oxford*, or, *Come next Tuesday at nine in the morning*. When the number of the second subject in a compound sentence changes, the corresponding form of the verb *to be* must be used. Furthermore, we may not infer one tense of a verb from another previously expressed. The words *the* and *a* must be repeated before nouns if omission causes ambiguity. The preposition must not be omitted after the verb *go*. Awkwardness of the sentence, in this case, may be saved by a recasting.

*Correct:* The dress is cut and the trimmings are ready.

*Bad:* The dress is cut and the trimmings ready.

*Correct:* They have always chosen him and still choose him.

*Allowable:* They have always chosen him and still do.

*Bad:* They always have and still choose him.

*Clear:* I have two pennants, — a red one, and a white and blue one.

*Uncertain:* I have two pennants, red and white and blue.

*Correct:* This is a good place to go to.

*More formal:* This is a good place to which to go.

*Less awkward:* This is a good place to visit.

*Wrong omission of "to":* This is a good place to go.

**34. Logical use of negatives should be encouraged.** Frequently, the statement is made that two negatives make an affirmative. That they do in logic is true enough.

Yet, when we hear one saying, "I can't hardly see," do we think of a negative or of a positive statement? Undoubtedly, knowing what is intended, we make the allowance and understand that the speaker does not intend to have one negative word cancel the other. In fact, he may be trying to be more forceful. Greek and some other languages often use two or more negatives for effect. The same may be true often in our language. Since logically two negatives make an affirmative, it is well to avoid double negatives whenever we can, even though the meaning may be well understood.

Notice, however, that we really do use two negatives in certain constructions when we want the meaning to be positive. Thus, we may say that something is "not improbable." By this we mean that it seems probable, or is rather probable, a statement which is less positive than the direct unmodified form.

Two definite classes of negative words cause most trouble.

1. Words like *hardly*, *scarcely*, *only*, *nothing*, *not*, *never*, and *but* are negative.

2. Certain prefixes are also negative. Some of these are *in*, *il*, *ig*, *un*, *non*, and *a*. By mistake these words are sometimes confused in sentences which have already some more direct negative. The word *avocation*, for example, having the negative prefix *a*, means something which is not a vocation, or regular business. Ignoring this distinction, many people use both words to mean the same. Thus a real distinction is lost.

#### EXERCISES

You are to correct each mistake in grammar, unity, and coherence in the accompanying sentences; then you are to state clearly just what the type of mistake was. Avoid such irrelevant answers as

"It doesn't sound well," "It is wrong," "It should be changed," "It should be this way." In other words, specify clearly just what the faults are, — lack of grammatical concord, confused words of reference, wrong omission of words, and so on.

1. As nearly as I can recall, it happened this way.
2. This man is unable to sing or play any musical instrument.
3. Nothing happened on the way over there except being stared at.
4. The houses of the olden times were only heated by fireplaces.
5. At both ends of the square were logs for people to rest, and they certainly did it.
6. It was then about three o'clock so we decided to continue upstream awhile longer.
7. Many a time we have heard people use words in a connection that we do not know the meaning of.
8. Such spectacles and celebrations being common at the time, since money and time were no factor.
9. One does not become acquainted with those in our own class, and thus socially one does not enjoy themselves.
10. One instance of when he displayed his mean disposition was one day when trying to make a dog do some tricks.
11. Religious matters, such as learning to become preachers, must get their education from a place of broad learning.
12. By offering the soldiers an opportunity to write home, most of them take it, and thus cause some of the people much happiness.
13. He is a large man, who wears a blue coat, decorated with brass buttons, and which has the silver star on the left sleeve of the coat.
14. He went to see if the horse was home, but he wasn't, thinking that the horse had wandered into some barnyard and been put up, he went to bed.
15. His ears were prominently set out, the corners of his mouth drooping, with a cigar between his teeth, having a double chin of large dimensions.
16. His way led him through a narrow alley, after he had gone a short distance, he realized that he had lost his way. Soon after he heard shouts and laughter of some of the men.

## VI

### MAKING THE SENTENCE EFFECTIVE

**35.** Mere rigid following of all the rules of grammar does not guarantee highest effectiveness in composition. The structure of the sentence is an affair easily determined. Effectiveness, however, is more the result of intangible forces; it comes more from personal effort and inspiration. Originality cannot be taught; nor can the other varied elements of our English style, except as we acknowledge and practice the best forms.

As a student becomes more and more familiar with correct usage in English, his knowledge of the rules functions subconsciously; and his attention is released, with the result that he may speak and write with a certain degree of ingenuity, originality, and charm.

While effective English is not so much the result of following theories or of developing inflexible rules, some of the principles are readily discovered. The following are recommended for particular attention:

1. Effectiveness through adaptation of structure to thought.
2. Emphasis by word order or other like means.
3. Variety in the construction of sentences.
4. Euphony, that is, the harmonious combination of letters and phrases.
5. Touches of beauty and imagination, including humor, pathos, and the picturesque.

**36.** Coördination by parallel structure enforces thought. Whenever two or more ideas have a common relationship, they may be placed in similar parallel forms.



Thus, we have a great range of possibility, starting with single nouns, adjectives, or verbs, for instance, and going all the way to long clauses and smaller phrases. Three adjectives may modify the same noun; three clauses may make up the single sentence; two or more prepositional, or infinitive, or participial constructions show at a glance that they belong to similar thought content.

In compound sentences, again, various types of conjunctions are used. One kind informs us that the material is on the same footing, and that one phrase or clause adds to the rest; another kind informs us that the material takes a different or a negative turn. Then, we have other conjunctions expressing alternation, conclusion or reason, and concession.

Conjunctions which indicate a continuation of the same line of thought are *and*, *moreover*, *besides*, *in addition to*. Some of the adversative or contradicting conjunctions are *but*, *however*, *yet*, *still*, *nevertheless*, *on the other hand*, *to the contrary*. *Or*, *nor*, *on the other hand*, following a previously used *on the one hand*, indicate that ideas are alternated. Some, like *hence*, *therefore*, *accordingly*, *it follows*, show relationships. *If*, *though*, *it must be admitted* are among those words which express the concessive idea. In some of these classes conjunctions, in the strict sense, and adverbs, used as connectives, are included.

The following variations will illustrate the possibilities of saying the same thing in several different manners:

Dickens's novels appeal to me; they have dramatic plots, concrete descriptions, and interesting characters.

Dickens's novels have dramatic plots, concrete descriptions, and interesting characters. Therefore [hence, accordingly, for this reason, and so] they appeal to me.

I like novels which have dramatic plots, concrete descriptions, and interesting characters. Dickens's especially [particularly, notably, of all others] appeal to me.

*Coördination by repetition of a relative:* The man who was here yesterday, and who said he would return, was a business agent.

*Repetition of an adjective:* He looked unlike other men, with his tall thin figure, his long thin face, and nervous thin hands.

**37.** Subordination is an arrangement to show that two thoughts are not parallel, or on the same footing, but that one is of relatively less importance than the other. The complex sentence contains one or more of these subordinate elements; whereas the compound contains parallel or coördinate parts. Sometimes it is a nice matter to know which part is of less value, that is, which is relatively subordinate. Most students get into the habit of using too many *and* sentences. They place all statements and all constructions on the same footing. The monotonous procession of simple or compound sentences goes on and on in their writings. Two or three kinds of subordinate constructions may be noticed here.

1. Adverbial clauses introduced by words like *when, while, after, before, because, where, how*, give time, place, reason, or manner of an action. They should relate closely to the main sentence elements. Verbs should correspond. The time of the verb in the subordinate part is relative to the time of the main clause; it is either before, or during, or after the time of the principal verb.

2. Participial phrases are useful means of subordinating. They may convey impressions of time, reason, result, cause, or others.

*Correct:* After the affair, he became discouraged, and finally went home.

*Correct:* Becoming discouraged after the affair, he finally went home.

*Correct:* Being discouraged after the affair, he went home.

**38.** Balanced sentences compare thoughts or things. They are more effective perhaps when a contrast is

wished. Used to excess, however, artificiality of the balanced form becomes very apparent. All of us are familiar with the effective contrasts brought out by the two parts of verses in the *Proverbs* and *Psalms* of our Bible. For instance :

A soft answer turneth away wrath, but grievous words stir up anger; Many are the afflictions of the righteous, but the Lord delivereth him out of them all; Reprove not a scorner, lest he hate thee; rebuke a wise man, and he will love thee.

Professor Genung in his *Working Principles of Rhetoric* quotes an excellent illustration :

He defended him while living, amidst the clamors of his enemies; and defended him when dead, amid the silence of his friends.

Here we have three groups of words paired against each other, — *living* and *dead*, *clamors* and *silence*, *enemies* and *friends*. Three centuries ago, during the age of Elizabeth in English literature, it was a regular vogue to admire elaborate contrasts and combinations of this nature. The Elizabethans divided the sentence into parts, equal halves sometimes, and then within each half, they contrasted one, two, or even three groups of words; and besides, they made the corresponding words alliterate, that is, begin with the same consonant sound. A different type of balance offers a certain contradiction, or paradox. Thus, Macaulay says of Dr. Johnson :

The memory of other authors is kept alive by their works; but the memory of Johnson keeps his works alive.

Often the ideas are even more different than here, and Dr. Samuel Johnson himself indulged in many balanced sentences in which Latin derivations were balanced for sound and meaning. Pope had already reduced English versification to an exact science of balanced couplets, as almost any two or four lines from his works will illustrate :

Some positive, persisting fops we know,  
 Who, if once wrong, will needs be always so;  
 But you with pleasure own your errors past,  
 And make each day a critique on the last.

**39. Emphasis or force may be secured by special arrangement within the sentence.** To make the important elements clear, one may transpose the clauses and phrases, or he may arrange the chief parts either at the beginning or at the end of the whole sentence. Between one sentence and the next the eye and mind pause momentarily. Of the two positions the end is likely to be more emphatic. The periodic sentence recognizes the importance of placing the strongest elements last. It also reveals the main thought after a suspense or delay in the first of the sentence. Even the adverb or other small modifier may receive due emphasis, when it is placed in the chief position either at the start or finish, as the sentences that follow illustrate:

Steadily the wondrous transfiguration went on.  
 On with the dance; let joy be unconfined.

By the rude bridge that arched the flood,  
 Their flag to April's breeze unfurled,  
 Here once the embattl'd farmers stood,  
 And fired the shot heard round the world.

Conversely, the negative and weakening effect of small, unimportant words at either the beginning or close is easily seen in at least three different types of sentences. Sometimes, not having clearly in mind the real thought as a whole, we begin a sentence with a false subject. Some of the expletives, like *there*, *it*, *these*, delay the idea unnecessarily, and are therefore ineffective.

*Weak:* There are many new inventions patented every year.

*Improved:* Many new inventions are patented every year.

*Weak:* It is he that is the man wanted.

*Improved:* He is the man wanted;

Or, He is the man who is wanted.

Likewise prepositions may weaken the end of a sentence. The old pedagogic joke, still frequently repeated, was supposed to illustrate. *A preposition is not a good word to end a sentence with.* Here undoubtedly the last word is superfluous; whether it really adds anything to the idea might be debated. The small word in many instances may be not only allowable but indeed positively required even at the close. Some verbs, for instance, are combined with prepositions, and then they are doubly emphatic, as in the sentence, *He would not come out, and we would not go in.*

**40. Transposition from normal word order sometimes adds much to effectiveness.** Each change from the regular mode must justify itself, however; and the person who frames the sentence should choose wisely. Awkward transpositions lose, but natural transpositions gain distinction.

The normal sentence order of subject, predicate verb, remainder of predicate often changes for different reasons. Sometimes we desire to get the modifiers out of the way before bringing in the main elements. Again, we must transpose an adverbial, participial, or other clause or phrase, lest the thought be confused or ambiguous. In English, since normally the adjective precedes its noun, putting it after tends toward emphasis. The adverb before the sign *to* of the infinitive usually is more forceful than it is after the verbal part. It should never be allowed to split the two, that is, the sign away from the verb. Adverbs which normally come either before or after the words they modify gain considerably by shifting from the regular word order.

**Naturalness** is the ruling guide in all transpositions.

The sentences that follow below illustrate both normal and transposed types of construction.

*Normal order:* You shall go into all the world

*Stronger:* Go into all the world.

*Transposed:* Into all the world you shall go.

*Normal order:* He is a strict but generous officer.

*Transposed:* He is an officer, strict but generous.

*Normal:* The wondrous transfiguration went on steadily.

*Transposed:* Steadily the wondrous transfiguration went on.

*Normal:* A French critic said, "Lord Byron is a child when he reasons."

*Transposed:* "When he reasons," said a French critic, "Lord Byron is a child."

#### 41. Word repetitions, too, may be effective or weak.

Only the occasion and context can decide which they are. So small a word as *it*, when placed properly in the right setting by a Daniel Webster, cumulates oratorical power.

"True eloquence indeed," says Webster, "does not consist in speech. It cannot be brought from far. Learning and labor may toil for it, but they toil in vain. Words and phrases may be marshalled in every way, but they cannot compass it. It must exist in the man, in the subject, and in the occasion. Affected passion, intense expression, the pomp of declamation, all may aspire after it; they cannot reach it. It comes, if it come at all, like the outbursting of the fountain from the earth, or the bursting forth of volcanic fires, with spontaneous, original, native force."

Notice, by way of contrast, the weakening effect of the repetitions in the following extract:

These furnaces are called glass tanks. The glass tanks are heated to a very high temperature so that the "batch" and sand form into red-hot glass. The red-hot glass runs into a tank much smaller. The tank is round and revolves all the time.

42. Redundancy and verbosity are two forms of needless repetition. Others need not be named in this book. The first of these is a term for repetition of an idea in different wordings. Some redundancies, having the ad-

vantage of established idioms, are familiar to all of us. The *English Prayer Book* contains many such parallel groups, one word being taken from the native English, the other from Latin or French. A type of parallels like *end and aim, finish and conclude, result and outcome* are quite common. Yet it is not well to multiply the number. When you find you have written two subjects, or have a compound predicate, examine your material to see if you cannot eliminate one of them.

Some books seem to intimate that every sentence should be pruned to an absolute minimum. They do not sanction such combinations as, *The building was burned down or burned up; He came back again or returned again.* Do not some of them express the thought more forcefully than the plain, unexpanded form?

Verbosity is the superabundance of words with reference to ideas. Sometimes it has been called fine writing. The habit of using big words for little ideas, not confined wholly to the unlearned, is a habit that grows on one. In the high-flown, grandiloquent sentences of Micawber, Charles Dickens has given us his conception of a man of impractical genius, who uses impractical language, quite in keeping with his character of watchful waiting for something to turn up.

"Perhaps under the circumstances," says Micawber, "you will do me the favor to submit yourselves, for the moment, to the direction of one who, however unworthy to be regarded in any other light than as a waif and stray upon the shore of human nature, is still your fellow man, though crushed out of his original force by individual errors and cumulative force of a combination of circumstances."

None of us wish to imitate Micawber's diction; high-flown rhetoric anyway is out of fashion in our time. Yet all of us make similar kinds of mistakes. Here are some representative illustrations:

Up until the year of eighteen sixty-five.

A man who was called by the name of Sully.

A child of the age of seven years.

It was in the year of 1916 that this happened.

I was born in the year 1899.

*Improved:*

Until 1865.

A man named Sully.

A child of seven; a child aged seven.

In 1916 this happened.

I was born in 1899.

Remember this always: if you take twelve words to express a thought which could be expressed just as clearly and forcefully in six, you have wasted six perfectly good English words.

**43. Variety of sentence form is effective.** We have already considered one classification of sentences into simple, complex, and compound. They are so common that illustration further is here unnecessary. According to intention of the speaker, sentences are classed as declarative, exclamatory, interrogative, and imperative.

*Declarative:* John goes to school.

*Exclamatory:* James, you naughty truant, go to school too!

*Imperative:* John, you must attend school more regularly.

*Interrogative:* James, did you attend school this afternoon?

**44.** Still a *third classification of sentences* must now be considered at some length. They are *loose, periodic, or balanced*. A loose sentence is one which adds modifiers, or parts, after a certain group of words has expressed a complete thought. An opposite type, the periodic sentence, delays the thought till the last phrase, often the last word, is reached. Thus, it flashes the full thought at the end, after the first portions have been kept unilluminated. Rightly conceived and properly used, the loose sentence is effective, even though not quite so



startling as the periodic. To put a weak thought, or one which is too simple for special emphasis, into the periodic form is to mistake its legitimate use. It is not merely a device to thrill or shock us like the ending of an O. Henry narrative. It is rather a legitimate method to cumulate interest and maintain curiosity till the time is ripe for a revelation.

#### Examples of good loose sentences :

Reading maketh a full man, conference a ready man, and writing an exact man. — FRANCIS BACON.

Even in what he says casually there comes an aroma of the old English; noticeable echoes or chance turns of phrase, of the great masters, of the old masters. — WALTER PATER.

#### Examples of good periodic sentences :

*Picture gradually unfolded:* The umbrageous trees, which rose in a regular line from either side, meeting overhead, gave to it the character of a cathedral aisle. — DE QUINCEY.

*Main word last of all:* The clear conception, outrunning the deductions of logic, the high purpose, the firm resolve, the dauntless spirit, speaking on every tongue, beaming from every eye, informing every feature, and urging the whole man onward toward its object, — this, this is eloquence. — WEBSTER.

**45.** Finally, *all* sentences may be classed as long or short. Regarding how many words make a long sentence the authorities are not certain. Some class a group of fifty words as a long sentence. The average would fall between fifteen and thirty-five. Ruskin's long sentences, or Milton's, would be much longer than yours or mine. Mere length, in any case, is not important.

Some precepts regarding sentences and variety :

1. Break up long, involved, loose sentences into smaller ones, unless there is some reason for leaving them intact.

2. Do not begin sentences with the same construction. Avoid little words like *the, an, a*.

3. Reduce the number of *and* sentences to a minimum.
4. Vary the type of sentence, — some simple, some complex, and not too many compound.
5. Cultivate the use of short, crisp, periodic sentences.
6. Do not overlook the values of transposed order.

**46. Sentences should be harmonious.** Little enough do we moderns appreciate the richness of harmony in words. Turn to the King James Bible, and you find much of the charm of its translations, not altogether in the accuracy of the rendering, but in the musical cadences of the English. The Authorized Version has been responsible for much of the nobility of our English prose, from Wyclif to John Ruskin, and even to the present hour. Great authors have studied it, not solely as religious inspiration, but as a literary font for the best English style. Its waters are welling constantly in our great literature.

*Simple English prose avoids these combinations of sound:*

1. *Rimes and similarities.* Terminations of words often offend our ears in ways that we cannot explain; only we know that we are offended somehow, not by the thought so much as by the manner of composition of a sentence. Endings which cause most trouble are *ing, ness, ly, ful, able, ion*; for instance, notice the effect of reading aloud these sentences:

In the morning I am feeling fine.

The equality of world fraternity is still a dream.

The prettiness of this dress pleases.

2. *Alliteration*, if persistent or frequent, does not please the reader of prose. Poetry, of course, allows much of this as an ornamental device, but prose is more conservative. For the advertising circulars announcement of "A gorgeous galaxy of glorious gems" may be suitable; for no doubt all this attracts attention, and that is the

excuse for advertising. Yet prose needs few of those adventitious aids.

3. *Too many monosyllables in succession* become very monotonous. Take some of your own sentences, and observe the effect of having more than five or six small words right along in a row. Notice this last sentence for the same trouble.

47. **Imagination adds the final human touch to any language.** Without the flight that comes from a wider vision, our writing and speaking fail of highest effectiveness.

**Figures of speech**, so long as they are natural, may be used freely. Children and aborigines alike adopt the figurative as the common medium of their speech. All peoples naturally fall into figurative language in their moments of inspiration. Poetry could not exist without figures; oratory could not soar at all without figures; and most of our communications would lack much of their potency without good figures. Engaged in his evening council around the blazing campfire, the Indian chief addressed his followers in a highly wrought imaginative diction. Figures seemed a part of the thought. As literature and humanity develop, with the growing complexity of life, imagination suffers some eclipse. We feel that we must suit sober, ordinary diction to the common pursuits of daily existence. Sometimes figurative language seems highly artificial and inappropriate.

The natural figure, though, is never forced or lacking in power not only to convey thought, but more especially to arouse human emotions. At their best, figures are really short cuts to more effective and to quicker expression. In few words they often flash meanings that instantly go to the heart of thought and imagination.

Imagination is always needed when we wish to depart

from the common routine. One chief problem of all writing, and equally so of all oratory, formal and informal, is to suit our words to our meanings. You naturally realize the limitations under which we think and speak. Most of us not uncommonly feel that we are, after all, trying to say with finesse something which is hardly worth saying in any form. Big words for little ideas reveal our lack of skill in using the English language. Only an appropriate substitution of fresh terms for old, inactive ones; only an interesting turn of new thoughts into newer channels of language; only by picking what Stevenson called "the inevitable word," and by using the picturesque for the old and outworn phrase; only by placing on the active list many of the forms that now lie fallow and unappreciated in our vocabularies, — these are a few of the methods of promoting effectiveness through imagination and skill.

### REVISION FOR EFFECTIVENESS

According to the principles laid down in the last chapter, correct the rhetorical mistakes in the sentences that follow. Some will need to be readjusted and changed around considerably. Others may contain both rhetorical and grammatical errors, none of which should be overlooked. Try to make all necessary changes without disturbing the original forms more than is consistent. Notice all awkward combinations of words, inharmonious sounds, and other faults not ordinarily considered.

#### I

1. The songs of Burns are of a true-to-life nature.
2. The various rays are used in many different ways.
3. The city is very hilly, being built on both sides of a valley.
4. He did not know what road and what time he would leave for home.
5. Leicester had had all his attendants outfitted in the most fitting style.
6. The author's style in writing is always present in his composition.

7. Wandering Joe was a professional tramp, as can be seen from his title.

8. A rabbit is an animal allied to a horse and burrows in the ground.

9. One day we set out for the woods to hunt chestnuts in our automobile.

10. By watching it closely, it helps one to observe both unity and coherence.

11. Very nearly every kind of sport is able to be played on this good field.

12. He wrote on common subjects, familiar to everybody, such as the children.

13. Smith learned several of Doboody's, or Demetrius, as he was also called, tricks.

14. The average wage earner cannot afford but a little for the purpose of amusement.

15. The motion pictures are not as compared to regular drama true to life in many ways.

16. I could see him for half a block, and he was still running on an empty stomach.

17. The general plan of the town is that there is a park about the central part of the town.

18. He tells of when he was under his old master, how he stole some of these secrets of the science.

19. He arrived in time to prevent him from killing the rival by showing him the letter that he had found.

20. Again he showed an instance of where a man in Australia could telegraph to the United States quickly.

21. I admit that there are now, and will ever be, more of a demand for engineers than any other profession.

22. Little children could be seen playing in the street, who looked as if they needed a mother's help and carefulness.

23. The game was most interesting, because it was composed of business men and men who lived on farms in the country.

24. The brutality of the uncivilized go hand in hand with the machines of destruction in these days.

25. A small boy, who lived in the city, with high ambitions, and had few advantages, being a small and poor boy.

26. Addison was one of the most popular writers of the time, although his name is often linked with that of Steele.

27. I had on two heavy sweaters, and a pair of storm boots, all of which my friend had on, as well as a heavy mackinaw.

28. When I was six years old, I went to a small school, which is now out of existence, for a couple of years.

29. The bark is rough, and its leaf is not regular in shape, but having a tendency to be long, and cut in on the edges.

30. Although very poor looking, he had a good look, a look which seemed kind and willing to help anybody he could find.

31. *Per* a word from the Latin, only should be used as a preposition before another Latin word, as *per diem*, but not *per* day.

32. Time means money to him at certain times of the year, and the time he used to lose in going to town after the mail was a severe loss to him.

33. Notwithstanding the humor which has been attached to the New England weather, it is regarded by doctors as a good place to live.

34. I met a boy carrying a rifle in his hand, which he dropped just as I passed him; the rifle exploded, and sent a bullet into my leg, which I am still carrying.

35. To appreciate Browning's poetry, one has to read whatever he is reading two or three times, before one really begins to appreciate it, and then gradually the real worth of it is learned.

## II

Revise the selections quoted below from student papers, making enough changes and adding enough material of your own to round each into a unified, clear, and effective whole.

1. Heat, heat, that dry suffocating heat which is characteristic of the western plains. Waves of dense heat seemed to be burning my skin and making my eyes smart. It seemed as though my calls for help were greeted by nothing more than heat. It felt as if my last breath were drawn; for everything was black. Then I was picked up and taken to a cabin.

2. A white man was being carried up the river by six Indians. He turned in at the little brook; and, going up it a short distance, a lagoon was reached. In the middle of the lagoon lived a native named Arast in a shack on poles. The colored peddlers, thinking there was something mysterious about him, determined to sleep in the boat. Arast came out of the house, and told him of a sick girl inside. But he did not have any medicines. He built a fire, and soon Arast came out, and told him of his love affair. The girl died that

night, and Arast said he was going back to fight the king. Tuan left him standing staring into the distance.

3. Two small boys were wandering near Mrs. O'Neill's house. Mrs. O'Neill's house was located a short distance from the edge of some woods. Skirting along these woods, they came opposite a window, which had two pies in it.

The palatables were steaming temptingly, and of course caught the eyes of John and Tom. No sooner thought of than done, both boys were approaching the precious window. The boys gained the protection of the wall of the house; and were about to grab the pies, when suddenly the window was raised, and Mrs. O'Neill caught the grasping hands of the boys.

Both John's and Tom's first thought was: she will tell my mother. Their next thoughts were of the immediate chastisement by the above Mrs. O'Neill. After the lads had stammered a few excuses, as "I only wanted to see it," Mrs. O'Neill set the verdict by the repetition of "scoundrels" and commanding them to cut enough kindling for two days.

4. A large, heavy-set blacksmith was working at his forge. His sooted face, moistened by sweat, showed strong yet kind features of his large head. His black, matted hair twisted in profusion over his head.

His heavily-muscled arm moved with great swiftness and dexterity, when he used one of his hammers. His heavy-set shoulders and large chest showed great evidence of physical development.

Many children played in and out of his shop; showing that he was kind and popular among the minors.

His pearly white teeth and red lips showed up from his sooty face, as white on a black background. Several times he picked up a large red-hot iron from the forge, and pounded it into its proper shape, a horseshoe.

## VII

### ORAL COMPOSITION

48. Oral does not differ essentially from written English. Since an informal talk or extemporaneous speech is prepared hastily, it is less exact and less finished than a carefully written composition. In speaking, certain elisions and combinations occur, but these are not welcomed in a written or printed work. Sentences even, as spoken, may not be fully rounded out; for the tone of voice, a gesture, a transposition, or some other form conveys the idea more expressively than words. After these minor differences are considered, however, the oral talk or the finished oration, to be effective, must be subject to the same careful planning, the same coherences of form, the same logical progression, that we expect of the best types of writing. Therefore, oral composition should not be slovenly, unprepared, or careless. It is much more natural to make a poor speech than to make a poor written representation of thought.

We have considered thus far the material itself. Though little difference is to be noticed between oral and written composition, speaking itself involves much more than writing. When the voice elements enter, then the trouble begins. One's manner of speaking may be incorrect. One may speak too rapidly, or in too high or too low a pitch. Pauses may not be rightly placed. In fact, several limitations of voice or manner sometimes conspire to ruin the effect of the spoken word.



Many persons, furthermore, little appreciate the requirements of public address. They think most often of the dignified, pompous oration, or the school declamation, spoken in a high pitch, with unnatural manner. The stilted, orotund style has lost considerable of its vogue; and few of you may be called upon to use it more than five times in your whole lifetime. We could say that the first requirement of speaking before an audience is to be natural. Yet that word, too, might lead to a misconception. To many, naturalness is almost a synonym of dullness or lack of interest. Are you not natural, though, when you are discussing some point of interest with one of your school friends? Surely, you are animated enough, but you do not speak in the grand style. Are you not natural in most of your conversations, in that you speak from your own convictions, and reveal your thought and emotional interests?

The noblest kind of speaking is a sort of animated and inspired conversation. The orator is on fire with an idea, and he wants to communicate it to his hearers; but he is not interested in the pomp of declamation. The difference? you ask. One is words without the heart; the other, the heart with its appropriate words, expressing thought not merely, but also the human emotions.

Good speaking, then, be it formal or informal, is earnest, but it is sincere; animated, but heartfelt; forceful, but with a purpose, and with genuine thought in mind. It considers the proper relationships between occasion and audience, speaker and his purpose, material and the methods of using it.

Let us now analyze the several elements in effective oral discourse. We shall speak of them, in order, as follows: 1, the material and plan for the talk or speech; 2, the speaker and his audience; 3, the speaker himself

and his chance of success. Some person attempts to convey, by means of the spoken word, certain facts or thoughts to the minds of a group of hearers. That is public speaking.

49. You have your choice among three methods in organizing a speech. The *memory method* is still popular, but gradually becomes less and less so. Some of the noblest speeches, lectures, occasional addresses, it is true, were carefully written down, learned word for word, and finally were spoken as occasion called for them. Where not only thought, but also precise manner of expression are important, committing an address to memory is about the surest way. For the average occasion, however, no such carefulness or exactness is indispensable. Hence, many speakers talk extemporaneously. Do not confuse the extemporaneous with the impromptu speech. The latter is composed on the spur of the moment, without much previous thought or planning.

The *extemporaneous* talk is often carefully organized, outlined, and detailed; but it is not written down and learned beforehand. The exact wording is left to the inspiration of the moment. Sometimes the occasion prompts one to a flight of oratory. Webster, for instance, had no previous draft of his speech in reply to Hayne; but on those principles and thoughts therein expressed he had spent many years. Wendell Phillips, on the other hand, so skillfully concealed the fact that some of his orations had been learned by heart that close friends never could be sure as to whether or not he was speaking *verbatim*.

*Speaking from brief or full notes* is another kind of public address. In parliamentary bodies this is a favorite. One lacks time to write out his remarks, but he must be fairly sure of his figures and facts. He accordingly must

have some helps. Parts may be written and committed ; others may appear in topical sentence form ; some topics only may be included. Usually the audience will not be distracted, providing the speaker does not confine himself much to his papers or notes. Anything to help one's memory should not be conspicuous ; it should be on small cards and pieces of paper.

For students, either one of the last two methods is more suitable. To be able to commit a speech, and then to give it naturally, with the right emotion and emphasis, takes a trained orator. Beginners seldom do it happily or naturally. That is why so many school and college orations lack human interest. They are detached from the personality of the speaker, — do not form a real part of himself. Likewise the set, first speech in a debate, carefully composed and laboriously written, is not so convincing as a good extemporaneous speech would be. It lacks a certain fire, native earnestness, and appeal to the audience. That is why judges generally recognize that the refutation speeches are a fairer indication of a speaker's real ability as a debater. When one is thoroughly at home in his subject, the extemporaneous address will probably be more effective than the set speech. Few speakers indeed skillfully disguise the fact that they are reciting something. The poorest of all methods, probably, is reading from manuscript, unless one has the facility to seem to be conversing rather than to be reading.

Gathering material for a public address is like gathering for an essay. A great many speeches, however, betray the woeful lack of planning. Some think that speaking is "just talking." One may acquire a fatal fluency in speech as well as in writing. He may compose too readily ; thought then gets the worst of his attention. Every well-organized talk will follow a consistent planning.

50. How shall the plan be made? Somewhat as you make a plan for a written composition. If anything, the outline of a speech must be more carefully made than others. It must be simple, easily comprehended, or at least easily demonstrated. It should be progressive, from point to point, showing the hearers that you are advancing the subject. Transitions should be skillful, but not too conspicuous. The older speakers began with "firstly," and concluded with "twelfthly," not neglecting all the intermediate stages. Plans most clearly in mind need not always be revealed to the audience. The more you keep the bones out of sight, the more pleasing you are likely to be to the hearers. Yet the custom of wandering around almost aimlessly, in a vague, discursive, or flip-pant manner, is a recent tendency often noticed, but more to be honored in the breaking, as Hamlet says, than in the observance.

Every good speech must have a beginning, a middle, and an ending. It must not seem chopped from a larger portion as the butcher cuts off two or five or seven pounds of meat to suit the customer. Introductions to speeches are difficult to make. They should have three main purposes. First, they should secure the attention of the audience. Many speakers put themselves at a disadvantage from the start by attempted flattery, irrelevance, or pale generalizings. Begin with some picturesque statement, or some quotation, bit of verse, anecdote, or pleasant remark. It is imperative that one carry the audience with him from the first sentence. He must have sympathy at all points. Pale remarks about one's delight in being permitted to speak usually are too trite or too common to count for much. Many succeed best without any references to the occasion or the audience. Yet a few sincere and heartfelt remarks put the speaker

on good terms with those who are to listen to him. Second, the introduction somehow should take the listeners into one's confidence. One's attitude toward the subject should soon be expressed. The story is told of the politician who talked for half an hour vaguely, as he sounded his hearers, at the end of which time he at last ventured to remark that he was "agin' the measure." Many others for a long time seem undecided as to whether they are for or against the subject proposed. Such hesitation may lose a respectful hearing. Third, the introduction must be kept within bounds. It should not run to a great length. Here, again, most speakers sooner or later fail to observe right proportions. Nothing tires an audience more than a tedious beginning. On the contrary, nothing confuses people more than a leap into the middle of the argument or the subject matter, without first telling what it is all about.

Little need be added regarding the body and the conclusion of the talk or speech. All the principles that apply to other forms of composition must be observed there. The thought should proceed in a simple but positive manner, without much twisting or digressing. The conclusion is important, but not difficult. It rounds out the address. It must be persuasive, and try to accomplish fully the purpose one designs. The best conclusion sums up the chief arguments or facts as they were presented.

**51. With reference to the audience before them, many young public speakers must be constantly warned. Some assume too much; thus they talk over the heads of the audience. Most people enjoy a little bit of the mysterious or of the abstruse; they like to wander just a little beyond their depth; but then, too, they like to know they can return to solid earth quickly. The speaker who hastens on and on, leaving at every turn questioning**

minds, at last leads nobody at all. You should always consider the audience and the occasion. Do not get into the habit of making a certain speech without varying it or adapting it to occasion and audience. No worse mistake could be made. The public speaker who delivers precisely the same address before country people, at a grange meeting, as before a selected parlor audience in the large city often is mystified that his talk does not "take." No wonder, for he has not yet diagnosed the conditions.

Again, some speakers forget they are before an audience. They talk into the air, to nobody in particular. They even speak absently or distractedly. The speech and the man seem different things altogether; one does not seem to go with the other. Nobody likes to listen to such a species of disembodied spirit. Mental attitude counts for everything. Do you really think the thoughts you try to convey to others, or, after all, are you in a maze of words, words, words? Imagination of the speaker is contagious; in some mysterious way, if you see what you are picturing, or if you believe what you are saying, or if you understand what the words really mean, the hearer will see, believe, understand as you do. Many speakers quote statistics, or give references, in a listless, half-believing manner. They fumble among their notes for exact wordings or statistics, and so lose half the effect of direct presentation.

Whenever you speak to an audience, you must realize that you are merely the medium, the connecting link, between ideas and people. On the one side, thought must be presented; on the other, somebody must receive it. You are the mediator. The more one can sink his peculiarities, even his personality, into the subject itself, the more direct he may become. Audiences will be sym-

pathetic with you if you use the personal pronoun now and then, or if you draw on your own special experiences, but you must keep in the background. Egotism or self-seeking snaps the link between audience and speaker. The medium no longer is inspired.

Every speaker helps himself, as well as an audience, by never allowing several things to escape his memory.

1. The thought must be quickly grasped. When one reads a text, he can go back and restudy a passage that was found not clear. Far too often speakers fail to realize that there is no turning back the page, no rehearsing; and therefore, they must create the image, make the mental impression at once, or forever afterward lose the chance, unless they again come to express the same thought. Many of us, probably, assume too much knowledge among the audience. We want to be polite, and hence credit people with knowing more than they really do. If one is not overbearing, or "smart" acting, he can tell, without offense, many things already known to most of his auditors. Caution should lie on the side of failure to tell enough, rather than of telling too much to an average lot of hearers.

2. Never for a moment neglect or forget your main purpose in speaking. For various occasions, and different audiences, it will of course hardly be twice alike. Are you merely seeking to inform, as a man when he reads a paper before a learned society of his fellows? Are you presenting an argument, which you hope will incite people to action? Are you seeking to amuse, to entertain, or to instruct? In each case, certain material must be omitted; certain, subordinated; certain, elevated to first rank.

3. Finally, are you certain that you make progress? Have you fallen into the habit of going about in a treadmill, always in the same orbit? Every part should cumu-

late. Every sentence almost should advance toward the conclusion. Every division should gather into itself all that has preceded, and then add its own vital and significant contribution.

**52. Persuasion enters into much of our public speaking.** The orator has thought to convey, but human beings to influence. He does not always succeed when he has conveyed his ideas clearly and effectively. The logic of his position may be admitted by all; his use of facts, unquestioned; his means used to convince, without blemish. Yet nobody acts. Then, he must go farther; he must penetrate into the human hearts of those who listen. If all the oratory that does not force people to act, in the parliaments of the world, could be separated from the oratory that does persuade and does lead to definite results, the government printing presses would be relieved of considerable of their present congestion. Nothing gains sympathy from the audience more than downright knowledge of the subject discussed. Yet to know is never necessarily to do.

*How, then, shall you seek to persuade? First, secure the interest of your group. Concrete illustrations, little bits of philosophy, familiar but interesting allusions to common life, newness and mystery, humor and imagination, — all lead you one step farther. Second, never lose connection with your audience. They are always there, and you must meet them at least halfway. You never talk to an audience, rightly speaking, but to the only audience that will ever be present, all together, for a similar occasion. The chance, therefore, is unique. Third, you best persuade by showing the nobility of the cause you represent. It is the human heart that must be touched. Through the emotions are ways to sound the right note, to strike the common chord of humanity.*



All the world loves a lover, says the adage. All the world loves a lover of a noble cause. More by spontaneous enthusiasm than by cold logic; more by showing human souls in struggle against odds than by any niceties of reasoning; and more as a champion than as expounder of truth, — will the speaker secure a favorable hearing.

You may be familiar and colloquial, but not often slangy.

You may be picturesque and vivid, without being freakish.

You may be imaginative and dramatic, without being too lofty.

You may command as much energy, fire, and poetry as the audience loves, without wasting vital efforts on unmeaning or unimportant thoughts.

What further shall we say of the man himself and his method of speaking? Let the man be yourself. Suppose you have a little talk to prepare for the church society, a toast for a dinner, a short talk before the English class in school. You have certain misgivings. You desire to do well, but fear failure. Greater orators have felt the same hesitancy every time they prepared to speak in public. Some of our finished speakers are always under embarrassment till they get well started in their talk, lecture, or address. To you everything seems strange when you rise before the class, — the occasion, the subject, the class itself, and even you seem strange to yourself.

**53. Forget yourself in the emotion of a great subject, and you will not suffer from diffidence.** Let the hands fall naturally to the side, and do not fumble anything. It is a common mistake to handle papers, or other material, to the distraction of the audience. If you must look at notes, while you speak, have them written in very

small compass on small cards or sheets. Many speakers are so busy examining manuscript or notes that they never look the audience squarely in the face. Such evidences of failure to restrain oneself puts one out of sympathy with the hearers.

Having considered the material, the occasion, and audience, with relation to the speaker, let us now continue to think of the manner of delivering a talk or address.

*One must rid himself of possible faults in enunciation, gesture, and general bearing while he speaks.* Some of these are here mentioned.

1. **Utterance** may be too rapid. Modern students of expression have withdrawn the advice that one should pause a certain length of time after each grammatical mark of punctuation. In fact, sometimes no pause is needed after a comma. Mere time of pause, anyway, does not always suit the requirements of meaning. Then, too, there are other pauses, not marked by punctuations; these are strictly rhetorical. The orator will pause long at some points; little at others; in fact, no strict rules are possible. Yet some pauses must be observed. Do you forge straight ahead without minding any stops? Then, acquire the habit of thinking of the material by grammatical groups. Say phrases and clauses as units, making a pause after each group. By all means, do not get into the habit of running over your sentences without any modulations or pauses whatever.

2. **Voice** may not be properly handled. The pitch may be either too high or too low. Force may be entirely out of all necessity. Few speakers can adapt themselves to the different sizes of rooms. They speak as loudly, and with almost as much force, when addressing fifty, as they do when addressing ten times that number. Not all auditoriums are of the same size. It is just as important

to modulate the voice, fitting it to the dimensions of the room, as it is to speak distinctly. When the ears of the hearers are constantly bombarded with noise, the minds withdraw into themselves, so to speak, and attention flags. Shouting is one of the best ways of making people fail to heed what you are saying. The highly pitched, full, oratorical tone adapts itself to grand occasions and large auditoriums. Public address, in its best form, is hardly more than animated and inspired conversation. You can talk earnestly and directly to people without insulting either their ears or their intelligence by assuming that they must be kept awake by shouting.

Some young ladies, however, and an occasional young man, fail to make themselves heard beyond their immediate circle. Older people succeed better in commanding sufficient force of voice, and yet some fail. Obviously, it is fundamental, when speaking, to be heard; if you cannot be heard, you might as well not utter any sounds at all. Many good speakers look occasionally to some definite person, far in the rear of the audience, to see if he is getting all that is said.

**Monotony** of tone is deadening. It is about our worst fault. One should cultivate his voice a little to give it range and flexibility. The same dull, dreary sing-song soon puts interest on the shelf and minds to sleeping.

3. **Tones may be nasal, throaty, or indistinct** because of a cold or because of some physical hindrance. Indistinctness is commonly due to sheer lack of animation, diffidence, or to poor habits of speaking. Enunciation should be trained so that it is distinct and clear. Do not shut the teeth, or allow the tongue to interfere, when you are speaking. Any obstruction of the oral cavity, be it natural or artificial, hinders good enunciation. The nasal tone is often called "talking through one's nose";

in some instances, it is just the opposite, failure to let the sound into the nasal cavity. When the nose is obstructed by a cold, the same or a similar thing happens. Throaty tones may be caused by enlarged tonsils, congestion of the throat membranes, or other less clearly defined troubles. Many cases of this type respond quickly to treatment after medical diagnosis.

4. **Posture and attitude** help one's delivery in speaking. You cannot do your best, unless you are fully at ease. Yet the slouchy, stooping posture is not always an easy one. You speak more clearly when you stand erect, — not rigid and unbending, but semi-relaxed, with hands where they fall naturally, and one foot a bit advanced, with the weight resting on the other. The foot at rest should be moved first, when one changes his position on the platform.

5. **Gestures** include any movements of the hands or body for emphasis. Gestures adapt themselves to the thought or sentiment. They are not successfully manufactured. Those who do not feel the tendency to gesture may wait until they have additional practice in speaking, when gesture will come more naturally. Every good gesture relates itself to the thought expressed. It is properly timed to come just when the right word is pronounced. If you have a feeling that a gesture would be suitable, let your hands go naturally as they tend. Afterward, you can determine whether the movement is expressive; whether it is graceful or the opposite; whether it really helps convey thought or whether it draws attention to itself. Good gestures are not seen as gestures.

54. Having considered speaking as a method, let us now turn to consider *some kinds of talks and addresses*. Only those that are common to school life will be mentioned.

Class talks afford good practice in oral composition. The recitation should begin with those subjects that are familiar to young people. What shall we write or speak about? That is an old and troublesome question. Some of the best class speeches are the results of personal observation or experience. For the first two or three talks, it is not important what the topics are. The simpler the talk, the more time you will have attending to the presentation. We, therefore, begin with subjects that do not require any extended research in libraries.

1. Spend a few minutes collecting your own thoughts on the topic you have chosen. Write down nothing till you have made a mental outline. Afterward, fill in the main details, illustrations, and correct the whole plan.

2. Having prepared a mental outline, next put down on paper the chief topics, and arrange some of the material under them. Decide what you should say about each subject, but do not write many complete sentences out. Perhaps a few of the main topic sentences will help

3. Carry to the floor with you no outline at all. You should be able to remember the simple headings in their order and relative importance. Time your talk so that no part will usurp the place of another.

### EXERCISES

#### I

Let the topics given below be regarded as tentative illustrations. Choose one of these, or one like them, and develop as best you can without gathering material.

1. How mathematics differs from other school studies (include the methods of studying these subjects). How an automobile differs from several other varieties of conveyance. How physics differs from chemistry. How does the study of English differ from that of foreign languages? Discuss advantages of studying literary works themselves rather than books about great authors and their writings. How does grammar school differ from high school; or high school

from college? How life in the city differs from life in the country. Contrast the legislative with the executive departments of the United States Government.

2. Explain how some familiar article should be constructed. Mention the materials, tools needed, and steps in the process.

A water wheel. Cement foundation. Some kind of candy. Installing an electric doorbell. A child's cart, or some other article. Mechanical toys. A crocheted necktie, scarf, or other article. A table in the manual training department. How to arrange a kitchen conveniently. Paper flowers.

Talks on reading or library references are made after a certain definite amount of preparation outside one's own knowledge. The pupil here may review the directions for taking notes as given in Section 11. Let each speaker familiarize himself with the material, so that he will not have to refer to his papers often in the classroom. For certain kinds of subjects, nothing clarifies the explanation quicker than simple diagrams. One does not need to be an artist to make these. They may be somewhat crude, but still may help greatly.

## II

Use one of the subjects listed below, or others as your teacher may direct. Throughout the book almost any exercise may be treated orally instead of in writing.

1. How money is coined or printed.
2. Our airplane mail service.
3. How to run an automobile.
4. Structure of several kinds of wood.
5. How a linotype machine operates.
6. The modern turbine wheel in ocean liners.
7. The rotary printing press.
8. Largest telescopes.
9. How stars are measured.
10. Size and structure of a modern battleship.
11. Making violins.
12. Making some other articles.

13. Differences between stocks and bonds.
14. The stock exchange.
15. Principle of life insurance.
16. History of our alphabet.
17. Different kinds of courts in our State.
18. Good and bad investments.
19. The investment barometer.
20. Powers and duties of the Supreme Court.
21. A program for organized labor.
22. Mail order business.
23. Some skyscrapers.
24. Ten great dates in history.
25. My favorite reference books, and why.
26. Maps.
27. Cartoons.
28. How motion pictures are made.
29. Gathering news of the town.
30. Gossip, news, and advertising.
31. Stellar photography.
32. Invention of the typewriter, or some other useful article.
33. How to plan for a house.
34. How ships are navigated at sea.
35. Some backward races.
36. Cement structures.
37. The cost of wars.
38. Events of last week.

## III

1. Prepare some brief notes on a topic of your selection. Show that you can use these notes, without attracting too much attention while you are before the class.

2. Outline a chapter of some textbook. Give a five-minute talk on the substance. Be sure you have proportion, accuracy, and correct arrangement.

3. Discuss some of the news of the daily paper.

4. Let several members of the class be appointed to give current topics for a certain day. Make assignments to one of foreign news, to another local, or sports, or literary and scientific articles, and so on.

5. Many classes find it interesting to prepare a class newspaper. This may be written on the board, arranged in a folder, or read to the class. Each member of the class should be asked to contribute.

**Extemporaneous talks** are always interesting. Try the plan of reading an article, and, without taking notes, reproduce the substance. Or comment on some article or book you have read. Without looking up new material, think over one of these topics :

1. The strangest book I ever read.
2. The most interesting place or person I know.
3. Some school leaders, and why they are popular.
4. Why it pays to advertise.
5. Merits of the postal department.
6. How our town could be improved.
7. What makes a book interesting?
8. When is a book read thoroughly?
9. What is it to be educated?
10. Some of the problems of democracy.
11. What determines prices?
12. If I were a king.

**Banquets and social occasions** call for a special kind of speaking. They are less formal than some other occasions. Yet one must try to be interesting and worth while. The dinner of a school organization, or class, of a business men's club, or of a church society, requires good talks.

1. Arrange a list of toasts for a class dinner.
2. Select quotations appropriate for the speakers and subjects mentioned in 1.
3. Collect a list of anecdotes or stories that might be suitable for a class social.
4. Devise five different forms of entertainment for a class gathering.

**Orations** may be regarded as another type of oral composition. Strictly speaking, an oration is the chief



speech on some special occasion, the one address of the day. Oratory is characterized by a higher tone, a deeper emotion than most other public addresses maintain. It combines in most exact proportions writing and speaking at its noblest and best. The oration, like the ode in poetry, is suffused with emotion; it designs to celebrate some deed, to advocate some cause, or to persuade men to finer living. It may be literary, political, social, even religious in its design and tone. Yet the main purpose of the oration is not to inform; rather it seems to appreciate and to glorify.

School and college addresses by students may be orations in name only. Some of them are no more than essays that have been learned by heart. Sometimes an essay is supposed to be read by a young lady; whereas, the same identical composition committed by a boy would be called an oration.

We should get away from the notion, however, that the matter of declaiming turns what is virtually a literary paper or essay into an oration. Distinctions between the two forms may be determined with little trouble. The essay seeks to expound some principle; it may do nothing but inform. Usually, it does not aim to arouse men to action. It may create public opinion, but not lead to any direct results in human efforts. The oration seeks primarily to persuade, if there is doubt in the minds of the audience or in the nature of the subject discussed. The main purpose is not to inform; nor is it to present certain facts or truths. In the second place, strictly speaking, the oration is more unified than the essay. Not that the material is any more closely studied or clearly presented. Some great orations have been long on emotion and contagious in spirit, but short on definite consideration of either facts or calm principles. Finally,

as stated above, the oration is spoken in the grand style. Therefore, it is somewhat artificial as a form of public address.

Bearing these chief differences in mind, you may adopt as the subject of your oratory any subject that is worth considering for itself as well as for its effects on the hearts and lives of men.

## VIII

### THE PARAGRAPH

55. Individual collections of sentences are called paragraphs. They are intermediate divisions between sections, or chapters, and the single sentences themselves. No certain number of sentences, however, make up a paragraph. There may be few or many; or, as illustrated in dialogue, the single word *Yes* or *No*.

*Yet every separate division, whether long or short, should fully discuss one topic.* You have already learned to think of the principles of unity and coherence with regard to sentence formation. The same ideas may be extended to cover the paragraph. Every paragraph, therefore, should discuss one and but one topic. The order of parts should be clear, progressive, and forceful. Nothing should be left to chance. Divisions and subdivisions of the topic are permitted, of course, and for that reason one broad topic may be discussed in more than one paragraph. Each individual group will have its own narrowed subject.

Paragraphing is also a mechanical division. To show that a certain group of sentences belongs together, we begin the first by leaving a little space before the initial word; and then we space out the last line, provided the ending of the last sentence does not coincide with the ending of the space allowed. Mere division is by no means paragraphing. Thought alone dictates where the partition belongs. Topics that need little explaining or illustration may be dismissed with two or three sentences.

Yet many get into the habit of contenting themselves with a mere beginning. Many thoughts require very elaborate discussion. First of all, there may be some defining; then the words of the definition itself must be cleared up, followed by examples and other material to make the illustration clarify any remaining obscurity.

56. Four distinct types of paragraph are recognized according to purpose. They are *introductory*, *developing*, *transitional*, and *summarizing* paragraphs. Each kind is named according to its office in presenting thought.

1. *The introductory paragraph* limits, defines, or merely starts a topic of composition. Its objects may be manifold. One wants to secure a favorable hearing, or to create the right environment for a discussion, or to select a certain attitude toward the general subject. Some beginnings limit the discussion to a single phase of the broad subject. Whatever makes the purpose of the author more clear, or allows him to proceed under favorable conditions, or puts the readers into the right mood toward the material that follows, will make a good introductory paragraph. The occasion, purpose, and nature of the topics themselves often must decide whether one or another kind of beginning is desirable.

2. *Developing paragraphs* go to make up the main discussion. They are the body, the meat, of the whole. They take the general subject into its ramifications and details. They develop the initial suggestions as made in the introduction. Everything that presents the chief ideas, principles, purposes, will constitute the developing paragraphs.

3. *Transitional paragraphs* bridge from one large division to another. They are the links; they unify the whole by filling in the transitions. Necessarily, the transitional paragraph is found in discourse which is composed

of a variety of parts. Sometimes it performs the double task of summarizing one division and of leading up naturally to the next.

4. *Summarizing paragraphs* outline what has been developed or proved in the main body of discourse. It is the whole material in cross-section. It rounds out; it leaves all with a conviction of finality. In an organized debate the conclusion may not be omitted. Too often in student papers the conclusion is a mere fragment; frequently one stops when the required number of words have been thrown together. Every article or theme should round into a real conclusion; into some sense of the judicial and final position which the author chooses to uphold.

57. Every good paragraph contains a central expression; and this may be molded into a sentence. This topic sentence may not be stated in so many words; yet one should easily be enabled to frame it for himself, if he chooses. Exposition and argument both tend toward definite propositions. We often call them "points" in a debate. Beginners should interest themselves in writing brief summaries of paragraphs. No better practice is there to strengthen and condense one's style. The writing of topic sentences is about the best antidote of vague and muddled expression. Throughout this book the majority of principles have been stated in form of topics, each introducing, concluding, or otherwise representing the whole paragraphs in which they are found. Black-faced type has been chosen as a good mode of enforcing some of them.

This topic sentence, as was just intimated, may occur at any point in the whole paragraph. Even several paragraphs might be given to a single topic sentence; and yet the divisions must then be made on some intelligible principle. Everywhere the plan must be instantly

apparent. Readers cannot take their time to puzzle over divisions or significant parts unless there is definite reason for wishing to memorize or interpret. Now and then the topic sentence stands first or second, or at least near the beginning of the paragraph. Macaulay, for example, often began with the topic sentence, laid down as a proposition that begins a demonstration in mathematics. In some types the topic sentence serves as a sort of hinge at the middle, or as a pivot, around which both parts swing. Again, it follows inductively, as a conclusion, after all the evidence has been presented.

*Descriptive and narrative paragraphs are less definite.* Instead of topic sentences, stated clearly, we find there often a series of pictures, a broad view of the landscape, or an impression of many details, each of which serves to make the view more picturesque. Thus, unity of imagination may take the place of set paragraph topics. Mental unity rather than formal is then sought.

Many paragraphs could be chosen from our best English novels to show that the topic sentence is not always stated and is not even inferred. Standing on an eminence, a person may view a broad expanse of country; and his impression of the whole will take the place of a topical statement. The hero of the lyrical novel *Lorna Doone*, written by R. D. Blackmore, for example, stands and views the country looking toward Doone Valley.

The chine of highland, whereon we stood, curved to the right and left of us, keeping about the same elevation, and crowned with trees and brushwood. At about half a mile in front of us, but looking as if we could throw a stone to strike any man upon it, another crest just like our own bowed around to meet it, but failed by reason of two narrow clefts, of which we could see only the brink. One of these clefts was the Doone-gate, with portcullis of rock above it, and the other was the chasm by which I had once made entrance. Betwixt them, where the hills fell back, as in a perfect oval, traversed by the

winding water, lay a bright green valley, rimmed with sheer black rock, and seeming to have sunken bodily from the black rough heights above. It looked as if no frost could enter, neither winds go ruffling: only spring and hope and comfort breathe to one another. Even now the rays of sunshine dwelt and fell back on one another, whenever the clouds lifted; and the pale blue glimpse of the growing day seemed to find young encouragement.

**58. Dialogue is paragraphed in its own way.** With each change of speaker, and usually each additional comment by the writer, a new division begins. Sometimes a brief remark of the author may be attached to the paragraph in which one of the characters has spoken. Here again the mechanical requirements of the paragraph assist the eye, and make it readily follow the course of the conversation. Thus the separate indentations show at a glance just when one speaker ceases and a different one replies. The following brief passage will be enough to show the method.

“The Governor’s infernally unreasonable,” said George, fretfully.

“Oh, you’ve mentioned it to him?”

“I sounded him. Oh, you may be sure he didn’t see what I was up to. I put it quite generally. He talked rot about getting on in the world. Who wants to get on?”

“Who, indeed?” said I. “It is only changing what you are for something no better.”

“And about waiting till I know my own mind. Isn’t it enough to look at her?”

“Ample, in my opinion,” said I.

George rose to his feet.

“They’ve gone to a party; they won’t come round again,” said he. “We may as well go, mayn’t we?”

I was very comfortable: so I said timidly,

“We might see somebody else we know.”

— ANTHONY HOPE: *the Dolly Dialogues*.

**59. How paragraphs are developed.** After the theme has been chosen, you then decide on how to develop a

paragraph. Will you announce a principle at the start and then develop the discussion and illustration of it? Or will you bring in all the facts or examples, lead up to the general statement or principle, and further enforce it by explanation? Will you collect all the cases and examine them, finally forming a conclusion, which you leave as a summary or topic sentence at the end of the paragraph? The choice of special method depends on your decision as to the way you wish to look at the topic.

Ten or twelve methods of development have been classified and explained by authors. Some of them come from divisions and subdivisions of more general types. Since the purpose of our study at present is not to multiply but to condense the material of rhetoric, it will not be necessary to speak of more than four ways of paragraph enforcement. Any topic may be amplified—

By repetition and illustration.

By comparison, contrast, or both combined.

By definition and further explanation.

By formal proof or other logical procedure.

1. *Repetition of the topical thought clears and enforces it.* Ideas that in themselves are sufficiently evident only lose by being repeated. Others are more obscure or more broad, and need to be made concrete or to be narrowed. We therefore turn the subject under various lights; we look at it from different angles; and finally the whole is illuminated. Words and definitions that are abstract may be explained in terms of the specific; one synonym will enforce what another has left vague. To repeat the same word is sometimes to accumulate force. Mere verbal repetition is advised only when clearness, effectiveness, or other emphasis comes from it. The essayist, Macaulay, is a master of the right sort of repetition. He turns the thought in various directions, marshals a host



of facts, and illustrates to make it evident. Stevenson also learned by many experiments that repetition of definite sort has special charm. In one of his essays, he describes what he calls "the haunting presence of the ocean," in the neighborhood of Monterey, California.

But the sound of the sea will follow you as you advance, like that of the wind among the trees, only harsher and stranger to the ear; and when at length you gain the summit, out breaks on every hand and with freshened vigor, that same unending, distant, whispering rumble of the ocean. . . . The whole woodland is begirt with thundering surges. The silence that immediately surrounds you where you stand is not so much broken as it is haunted by this distant, circling rumor. It sets your senses on edge; you strain your attention; you are clearly and unusually conscious of small sounds near at hand; you walk listening like an Indian hunter; and that voice of the Pacific is a sort of disquieting company to you in your walk.

2. *Two things or persons are brought into bolder relief by the method of comparison and contrast.* Thus one supplies what the other lacks. Common traits or differences are brought into the clear light. Contrast shows the differences; comparison shows the likenesses; one separates, the other joins ideas. Irving has given us a fine picture of the oddness of Ichabod Crane, by comparing him in detail with several odd things.

The cognomen of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at the top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weathercock perched upon his spindle neck to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have taken him for the genius of famine descending upon the earth, or some scarecrow eloped from the cornfield.

As an example of contrast in a paragraph, one may cite the following discussion of the Homeric poems and some of the translations of them :

Homer is rapid in movement, Homer is plain in his words and style, Homer is simple in his ideas, Homer is noble in his manner. Cowper renders him ill because he is slow in his movement, and elaborate in his style ; Pope renders him ill because he is artificial both in his style and in his words ; Chapman renders him ill because he is fantastic in his ideas ; Mr. Newman renders him ill because he is odd in his words and ignoble in his manner. All four translators diverge from their original at other points besides those named ; but it is at the points thus named that their divergence is greatest. For instance, Cowper's diction is not as Homer's diction, nor his nobleness as Homer's nobleness ; but it is in movement and grammatical style that he is most unlike Homer. Pope's rapidity is not the same sort as Homer's rapidity, nor are his plainness of ideas and his nobleness as Homer's plainness and nobleness ; but it is in the artificial character of his style and diction that he is most unlike Homer.

— MATTHEW ARNOLD.

The author proceeds to give other comparisons, but here we have enough to illustrate the method of contrast.

3. *Special defining clarifies ideas that are vague.* On this method more perhaps than on others, scientific essays rely to enforce their discoveries. Here the topic sentence will introduce the subject in a general manner. Succeeding sentences will explain and make it more evident. Then, other details, illustrations, concrete facts and examples will further enforce the idea.

For instance, the polished manners and high-bred bearing which are so difficult of attainment, and so strictly personal when attained, — which are so much admired in society, — from society are acquired. All that goes to constitute a gentleman, — the carriage, gait, address, gestures, voice ; the ease, the self-possession, the courtesy, the power of conversing, the talent of not offending ; the lofty principle, the delicacy of thought, the happiness of expression, the taste and propriety, the generosity and forbearance, the candor and consideration, the openness of hand ; — these qualities, some of them come by

nature, some of them may be found in any rank, some of them are a direct precept of Christianity; but the assemblage of all of them, bound up in the unity of an individual character, — do we expect that they can be learned from books? Are they not necessarily acquired, where they are to be found, in high society? The very nature of the case leads us to say so; you cannot fence without an antagonist, nor challenge all comers in disputation before you have supported a thesis; and in like manner, it stands to reason, you cannot learn to converse till you have the world to converse with; you cannot unlearn your natural bashfulness, or awkwardness, or stiffness, or other besetting deformity, till you serve your time in some school of manners. Well, and is it not so in matter of fact? The metropolis, the court, the great houses of the land, are the centers to which at stated times the country comes up, as to shrines of refinement and good taste; and then in due time the country goes back again home, enriched with a portion of the social accomplishments, which those very visits serve to call out and heighten in the gracious dispensers of them. We are unable to conceive how the “gentlemanlike” can otherwise be maintained; and maintained in this way it is. — J. H. NEWMAN.

*Not infrequently we must clear from the subject some of the encumbrances before we can define or explain it adequately.* We often do this by the method of obverse, or by using the process of exclusion, that is, by showing what a thing is not, and then by following it with the positive definition and limitation. In his *Conciliation with the American Colonists*, Edmund Burke uses the method of obverse in a paragraph which has frequently been quoted in books on rhetoric.

The proposition is peace. [Topic sentence.] Not peace through the medium of war; not peace to be hunted through the labyrinth of intricate and endless negotiations; not peace to arise out of universal discord fomented on principle in all parts of the empire; not peace to depend on juridical determinations of perplexing questions, or the precise marking the shadowy boundaries of a complex government. [This last sentence presents the obverse: it tells what peace is not.] It is peace, sought in its natural course and in its ordinary haunts. It is peace sought in the spirit of peace, and laid in prin-

ciples purely pacific. I propose, by removing the grounds of difference, and by restoring the former unsuspecting confidence of the colonies in the mother country, to give permanent satisfaction to your people; and (far from the scheme of ruling by discord) to reconcile them to each other in the same act and by the bond of the very same interest which reconciles them to British government.

4. *Proof somewhat formal in nature is one method of establishing a proposition.* By logic and process of reasoning we arrive at the truth. We reason from the evidence of witnesses or from inferences derived from comparing incidents or facts. We sometimes use deduction, that is, we proceed from a general law or statement to consider its manifestations or examples. Again, we consider the items, the facts, the exhibits, whatever they are, and from them draw a conclusion. Here too we can illustrate by showing how Macaulay takes a statement and then attempts to prove it by using analogy. The paragraph itself uses a method of comparison, but this, in turn, is used to prove a statement made at the outset. Macaulay says that the excesses of freedom may be corrected only by more freedom.

There is only one cure for the evils which newly acquired freedom produces; and that cure is freedom. When a prisoner first leaves his cell, he cannot bear the light of day; he is unable to discriminate colors or recognize faces. But the remedy is, not to remand him into his dungeon but to accustom him to the rays of the sun. The blaze of truth and liberty may at first dazzle and bewilder nations which have become half blind in the house of bondage. But let them gaze on, and they will soon be able to bear it. In a few years men will learn to reason. The extreme violence of opinion subsides. Hostile theories correct each other. The scattered elements of truth cease to contend, and begin to coalesce. And at length a system of justice and order is educed out of chaos.

60. **Unity of the paragraph.** The laws of unity are often violated in respect to paragraphing. No part of

the whole subject receives less attention from average persons than does the division into paragraphs. They are either too short, too long, or too diversified. *More than one subject should not be treated in a single paragraph.* Nor should that subject be treated in a scrappy and superficial manner. To develop a topic to any sort of conclusion three or more sentences are necessary.

Paragraph unity may be promoted by following some definite rules, which may be stated as below :

1. *Divide the subject along that line of cleavage which is natural and logical.* A preliminary outline will determine the nature and number of paragraphs. You should also know beforehand the relative size of each division, so that none may be overworked or extended beyond reasonable limits.

2. *To mention a few items is not to paragraph.* It takes more than a conglomeration of building material to make a house. All the blocks or stones have to be fitted according to a plan ; and the modern architect often determines in advance just where each stone is to be placed. The builder merely fits them all together as the architect directs. Should not a mental plan be made of a composition in about as definite manner? The divisions will fall into place just as the stones in the large office building are arranged by the construction company. Put together in any different way, the whole will be a conglomeration rather than a unit.

3. *No set rules can be formulated to govern order of paragraphs.* Your scheme will work out properly if it brings the material into a consistent and unified whole. Now you will choose to follow the time order ; again, a more logical plan ; or you may begin in the middle, so to speak, and work toward both ends from there. Whatever plan is determined upon, you should handle each part fully as

you come to it, and should not double back to expand any topic, after you once go to the next.

4. *Unity is secured by careful choosing of material.* The mere omission of something may emphasize and strengthen whatever remains. Subordination of the incidental, if it is used at all, will make the main parts stand out more plainly. When you are to describe a trip into the woods, or a hunting expedition on your favorite river, or a camping party during a vacation, you need not explain all that happened along the way, both in going and in coming. Fix your attention on a single part, — on a narrowed phase of the broad topic. Let the interesting event occupy the whole stage. Finally, can you look at the subject in some new way, from a humorous or an original point of view? Can you touch your subject with a homely philosophy? or make it more attractive for your fellows to read?

**61. Coherence in the paragraph.** Like unity, coherence is not always observed in paragraphing. Every sentence should have its best structure of word, phrase, and clause to bring out the unified thought. The same applies to paragraphs, though we do not think of it. *Coherence may be secured, in the larger units of composition, in at least two ways.* First, the connection should be logical and evident throughout. Each sentence should shade into its fellows on either side by a natural and evident gradation of thought. What one leaves unsaid, or unmodified, the next may reveal or limit. More definitely, subjects should not be changed too often from sentence to sentence. Several in succession should carry on the same general process of thought. If you switch about among subjects or topics, little emphasis rests upon any certain one.

*Connectives between sentences need special attention.*

These should not be confined to a few common ones like *and, but, as*, for other distinctions are equally important. The words *moreover, likewise, and furthermore* are more emphatic forms to show that thought is being added to thought. *Still, yet, on the other hand, it must be admitted, on the contrary*, are words which intimate contrast of ideas. Causal relationships may be shown by a variety of words, some of which are *therefore, hence, accordingly, then, for this reason, as a result, it follows that*. Other ideas, which have to do with admissions or concessions, may be set off by words like *if, though, unless, except, even if, doubtless, it is to be admitted*. Alternative ideas, or those which contrast, may be intimated by words like *either, or; neither, nor; whether, or; so, as*, among groups of correlatives.

Various additions would extend this enumeration. It is more important to emphasize the need for variety in the choice of connectives than it is to present any certain list of the conjunctions themselves. Follow the natural course of your thought, avoiding repetition of the same words, and you will not lack for opportunity to select different conjunctions.

**62. The paragraph theme.** Some subjects can be fully treated in a paragraph of a page or less. Many volumes hardly exhaust another class of topics. One cannot be too cautious in trying to suit scale of treatment to the resources of material in any written paper. Subjects that are too broad will have to be reduced within very narrow limits. Various stages in the narrowing process will readily present themselves. For instance, it is obviously not possible to treat in a page or two the topic, "America is a Great Nation," or "English Poets are Lovers of Nature," or "Modern English Drama." If we choose as subjects, "America is a Great Com-

mercial Nation," "English Poets since 1800 have been Lovers of Nature," or "American Problem Plays are Realistic," we are still too broad for successful discussion in a few pages. Perhaps we could do justice to a much narrower subject like "American Cotton is of Great Commercial Value to the South," or "Tennyson Shows his Love of Nature in his *In Memoriam*," or "The Play Entitled *The Lion and the Mouse* is Realistic."

*The paragraph theme, then, such as the student is likely to be called upon to write, needs a narrowed subject.* Not more than two or three phases may be treated in three hundred words. Considerable thought should be given to the choosing of material, for it must not be too vague, or too broad. Such a paper will depend for effectiveness on coherence of plan, transitions from part to part, and a general inherent unity throughout. From sentence to sentence the thought must march with a firm and even stride.

#### EXERCISES IN THE PARAGRAPH

1. Look over some of your own compositions. Select five or six passages that might be improved. Write down all that you have learned about your own paragraphing.

2. Be prepared to talk before the class on some assigned topic. Let the teacher select some current or popular subjects. You may prepare a few notes, but you must not read from a paper. The object is to show by transitions, summaries, neatly arranged divisions, and other devices that you understand paragraphing.

3. How do speakers indicate paragraphing? Make a list of the different ways to notify his audience that one is changing the subject. Discuss any three of these in class.

4. Select some passage in a book and write down, in shortest form, the topic sentences of fifteen paragraphs.

5. Write a series of topic sentences of your own on a familiar subject. Show how three of these may be developed. Use different methods.

6. Bring to class examples of six or more good transitional paragraphs. You can find them in any book or magazine.



7. Jot down in form of notes some of your ideas on a subject of your own selection. Arrange them in some form to show how they may be built into coherent and developed paragraphs.

8. Compare at some length two things which are similar, — such as two books, houses, streets, stories, rivers, historical events, or persons. Make each one definite. Perhaps you may need to show some of the contrasts or differences as well as likenesses.

9. Prepare to explain to the class the differences between a gate and a door; a fish and a bird; an autocracy and a democracy; riches and poverty; an idler and a worker. (Treat one only, but be sure you do it well.)

10. Take a simple operation of a machine, or the making of some article. Prepare to give an oral explanation of it. You will be more clear and more interesting if you can illustrate by use of a diagram or other visual device on the blackboard.

11. Write a topic sentence expressing your personal opinion on any one of the following topics: Government Ownership, Strikes in Time of National Distress, Equal Adjustments of Wages, Success and Initiative, Buying Government Securities, The Efficiency of the Postal System, Favorite Newspapers, Authors I Like Best, Our School Ideals.

12. Develop two of the topic sentences prepared for 11.

13. Write in form of an editorial for the local paper what you think about one of these subjects: The Foolishness of Superstition, School Spirit and Others, Helping Uncle Sam, Hard Subjects, Changes.

14. Using a different method for each, develop two of the sentences below into coherent paragraphs.

a. Life in a small town has several attractions.

b. Life in a city provides special means for personal culture.

c. Preparation for a career involves much more than acquiring book knowledge.

d. The young man in America has great chances for advancement, provided he is industrious and persevering.

e. Is the franchise a right, a privilege, or a public duty?

f. Partisan politics hinder the best development of our country as a whole.

g. One may best serve his nation by joining a great political party.

15. Select some chapter in your textbook, or in some other book you have recently examined. Read through, collecting material for a talk of five minutes' length. The object is to show by your talk just what your divisions, topics, and main sentences are.

## EFFECTIVE SENTENCES AND PARAGRAPHS

The short passages below have been chosen because each illustrates some effective plan or method of treatment either of the individual sentence or of the paragraph as a whole. Tell what is distinctive about each selection in the choice of words, the type of sentences, any special effects, the coherence of the paragraphs, the special methods used to develop or to enforce the idea. Notice any beauties of thought, figure, or mode of expression.

1. Thus the ideas, as well as children of our youth, often die before us; and our minds represent to us those tombs to which we are approaching, where, though the brass and marble remain, yet the inscriptions are effaced by time, and the imagery moulders away.

— LOCKE: *On the Human Understanding*.

2. The sources of the noblest rivers which spread fertility over continents, and bear richly laden fleets to the sea, are to be sought in wild and barren mountain tracts, inaccurately laid down in maps, and rarely explored by travelers. To such a tract the history of our country during the thirteenth century may not inaptly be compared. Sterile and obscure as is that portion of our annals, it is there that we must seek for the origin of our freedom, our prosperity, and our glory. — MACAULAY.

3. O eloquent, just, and mighty Death! whom none could advise, thou hast persuaded; what none hath dared, thou hast done; and whom all the world has flattered, thou only hast cast out of the world and despised; thou hast drawn together all the far stretched greatness, all the pride, cruelty, and ambition of man, and covered it over with these two narrow words, *Hic jacet*. — RALEIGH.

4. For days together a hot, dry air will overhang the town, close as from an oven, yet healthful and aromatic in the nostrils. The cause is not far to seek, for the woods are afire, and the hot wind is blowing from the hills. These fires are one of the great dangers of California. I have seen from Monterey as many as three at the same time, by day a cloud of smoke, by night a red coal of conflagration in the distance. A little thing will start them, and, if the wind is favorable, they gallop over miles of country faster than a horse. — STEVENSON.

5. But the nightingale, another of my airy creatures, breathes such sweet, loud music out of her little instrumental throat, that it might make mankind to think miracles are not ceased. He that at midnight, when the very laborer sleeps securely, should hear, as I

have very often, the clear airs, the sweet descants, the natural rising and falling, the doubling and redoubling of her voice, might well be lifted above the earth, and say, "Lord, what music hast thou provided for the Saints of Heaven, when thou affordest bad men such music on earth?" — IZAAC WALTON.

6. Ah, what a vulgar thing does courage seem when we see nations buying it and selling it for a shilling a day; ah, what a sublime thing does courage seem when some fearful summons on the great deeps of life carries a man, as if running before a hurricane, up to the giddy crest of some tumultuous crisis, from which lie two courses, and the voice says to him audibly, "One way lies hope; take the other, and mourn forever!" — DE QUINCEY.

7. The important feeling of romance, so singularly characteristic of this country, may indeed gild, but never save, the remains of those mightier ages to which they are attached like climbing flowers; and they must be torn away from the magnificent fragments, if we would see them as they stood in their own strength. Those feelings, always as fruitless as they are fond, are in Venice not only incapable of protecting, but even of discerning, the objects to which they ought to have been attached. The Venice of modern fiction and drama is a thing of yesterday, a mere efflorescence of decay, a stage dream which the first ray of daylight must dissipate into dust. — RUSKIN.

8. To an American visiting Europe, the long voyage he has to make is an excellent preparative. The temporary absence of worldly scenes and employments produces a state of mind peculiarly fitted to receive new and varied impressions. The vast space of waters that separates the hemispheres is like a blank page of existence. There is no gradual transition by which, as in Europe, the features and population of the country blend almost imperceptibly with those of another. From the moment you lose sight of the land you have left, all is vacancy, until you step on the opposite shore, and we are launched into the bustle and novelties of another world. — IRVING.

9. A steadfast concert for peace can never be maintained except by a partnership of democratic nations. No autocratic government could be trusted to keep faith within it or observe its covenants.

It must be a league of honor, a partnership of opinion. Intrigue would eat its vitals away; the plotting of inner circles who could plan what they would and render account to no one would be a corruption seated at its very heart. Only free people can hold their

purpose and their honor steady to a common end and prefer the interests of mankind to any narrow interest of their own.

— WOODROW WILSON.

10. To visit the woods while they are languidly burning is a strange piece of experience. The fire passes through the underbrush at a run. Every here and there a tree flares up instantaneously from root to summit, scattering tufts of flame, and is quenched, it seems, as quickly. But this last is only in semblance. For after this first squib-like conflagration of the dry moss and twigs, there remains behind a deep rooted and consuming fire in the very entrails of the tree. . . . You may approach the tree from one side, and see it, scorched indeed from top to bottom, but apparently survivor of the peril. Make the circuit, and there, on the other side of the column, is the clear mass of living coal, spreading like an ulcer; while underground, to their most extended fiber, the roots are being eaten out by fire, and the smoke is rising through the fissures to the surface. A little while, and, without a nod of warning, the huge pine-tree snaps off short across the ground and falls prostrate with a crash.

— STEVENSON.

11. Let us enter the church itself. It is lost in still deeper twilight, to which the eye must be accustomed for some moments before the form of the building can be traced; and then there opens before us a vast cave, hewn into the form of a cross, and divided into shadowy aisles by many pillars. Round the domes of its roof the light enters only through narrow apertures like large stars; and here and there a ray or two from some far away casement wanders into the darkness, and casts a narrow phosphoric stream upon the waves of the marble that heave and fall in a thousand colors along the floor. What else there is of light is from torches, or silver lamps, burning ceaselessly in the recesses of the chapels; the roof sheeted with gold, and the polished walls covered with alabaster, give back at every curve and angle some feeble gleaming to the flames; and the glories flash out upon us as we pass them, and sink again into the gloom.

— RUSKIN: *Interior of St. Mark's*.

## IX

### HOW TO FIND THE RIGHT WORD TO USE

63. On most of us the gods do not bestow the gift of facile writing. Even many of our celebrated authors formed their style by dint of hard labor and much revising. Typical somewhat of these is Robert Louis Stevenson, who never at any time was enabled to write either fluently or beautifully without much pruning and several transcriptions. Stevenson himself has often spoken of his early struggles to learn the craft of authorship.

“All through my boyhood and youth,” he remarks in one of his many bursts of confidence, “I was known and pointed out as the pattern of an idler; and yet I was always busy with my own private end, which was to learn to write. I kept always two books in my pocket, one to read, and the other to write in. As I walked, my mind was busy fitting what I saw with appropriate words; when I sat by the roadside, I would either read, or a pencil and a penny version book would be in my hand, to note down the features of the scene or commemorate some halting stanzas. Thus I lived with words. And what I wrote was for no ulterior use; it was written conscientiously for practice. It was not so much that I wished to be an author (though I wished that too) as that I had vowed that I would learn to write.”

Such an impetus arouses few men as it aroused the genius of Stevenson. Few of us can do more than wait patiently till, after long practice, just as Stevenson waited, we can at last attain a modicum of grace and

beauty of style. Horace Greeley, long the famous editor of the *New York Tribune*, put the same idea among his canons of advice to young newspaper writers. In his homely phrase, he said, "If you want to become a newspaper man, you must sleep on a newspaper and eat ink." Neither the material nor the facility of writing drops into our baskets from the clouds. No critic would deny that certain authors are inspired more than others; and yet even their measure of success is often more a measure of industry than of natural gifts.

Our next problem for consideration is the choice of the right word, — that inevitable one and only one, which for every idea and every context brings highest reward of meaning and of force. Nothing here is accidental; there is no mystery about the choice of the inevitable word.

*Right words may be said to fulfill five requirements:* (1) they must be correct and in good use; (2) they must be precise and exact in meaning; (3) they must be expressive; (4) they must be harmonious; and (5) they must satisfy the idiom of the mother tongue.

**64. First of all, be sure to choose words which are in good use.** This latter is a term which covers three things. Every word to be in good use must, therefore, satisfy three general requirements. It must be used at the present time. It must be used by the majority of good authors. It must be used by the whole English-speaking world, or by a large portion of it, like a whole natural division, say, England, United States, Australia, or some other. The term good use, then, is merely the rhetorician's shorthand expression for saying that a certain word in question is in present, reputable, and national use.

Do not be misled as to who decides upon questions of usage. It is not any certain person, or group; and certainly not the majority of speakers. To speak is by

no means to speak according to the laws of the king's English. How, then, do we decide? By a majority vote of all people? No. By trusting a single authority? No. If you are troubled by a serious ailment, do you ask the ordinary man on the street to diagnose your condition? By no means; you go to a physician. To any physician whose sign you happen to notice? Not usually, but you go to one whose reputation, so far as you are concerned, seems established. For some reason you have confidence in him. He qualifies as an expert, — one who, because of natural ability, training, or experience has been taught to pronounce upon your case. If you wish to build a fine country residence, do you go to the ordinary man? No. You consult a proved architect. So as well of the expert in law, in theology, in science. Then, why not go to the expert in the use of English? Just because all of us speak, we are not qualified as experts to pronounce and judge over our fellow men. Nor does the work of the single author decide finally; for single writers, like single physicians, and single lawyers, might make a mistake. Final authority, in any of the professions or sciences, rests upon the consensus of opinion of the recognized experts.

“Why, everybody says that,” is frequently the excuse given for a common blunder. That it is common does not excuse it from being a blunder. Probably, all of us fall into laxness in regard to the use of *shall* and *will*, for instance; and yet that fact of our negligence does not justify our mistakes and make them correct English.

Nor do you find the correct forms alone in the dictionary. Under certain conditions, the dictionary records all good words. Yet it also includes slang, colloquial, provincial, obsolete, new, coined, and other objectionable terms. You must notice, in every case, then, whether the dictionary marks a word as not being in good use.

The fact that the word is printed in a book of any sort proves nothing beyond that simple fact.

65. Let us consider, accordingly, those special classes of words which are rejected because they are not in good use at present. Some are too old; some are too new; some are unfamiliar to most people, though they are not technical; some are foreign terms.

1. You have read many *obsolete words* in Shakespeare's plays. Some old words not now familiar are *eftsoons*, *yclept*, *whilom*.

2. *Recent coinages* are objectionable because they are not yet familiar. Yet many of these, all the time, are forcing a place for themselves in legitimate speaking. Of those many words which science, discovery, or progress constantly recognizes because they express ideas not expressible by other words, already in good use, are these, — *telegraph*, *airplane*, *kodak* (a manufactured word), *camouflage*, *profiteer*, *slacker*, *graft*. Almost every day a new coinage of this sort appears in the public press. Some become established; most perhaps do not. None is in good use till it is adopted by recognized speakers and writers. Various attempts have been made to popularize words like *combine*, *exposé*, *burgle*, *suicided*, *sundayed*, *literarian*, *camerist*, *derailment*, and *enthuse*. One or two of this list in time may be adopted. Yet the rest, with hundreds of others, have a precarious and at best an ephemeral life.

Pope, in his *Essay on Criticism*, gives us some sound advice:

Be not the first by whom the new is tried,  
Nor yet the last to lay the old aside.

3. *Foreign words* no longer are sanctioned by good taste as a mark of culture. They have many practical uses, which promise to increase yearly. Yet it is no longer con-



sidered as a mark of either learning or good taste to interlard one's letters with scraps of French or of Latin. Quotations from classical authors are also not in great favor among our literary men at present, though they still maintain a constant vogue. Since almost anybody can find a few choice French words and phrases in a dictionary, it is no longer a proof of knowledge or language attainment to use them.

66. Let us consider, in the second place, those small groups of words which are not in reputable usage. Any group of words that is not used by the majority of best authors is not reputable.

1. *Slang* always skulks on the boundaries of legitimate language. These words are really the tramps of language. They are here to-day, gone to-morrow, never heard of by week after next. Those who now are talking about *gazabos*, *stand in*, *get by*, *dope it out*, *slip one over*, in a few weeks or months will be speaking a new and equally strange jargon. Slang wants to be up-to-date; it primarily wants to be smart. Take away its newness and become familiar with its smartness, and you cease either to shock the purist or to charm the devotee of slang fashions.

That many slang words have entered our sober and permanent vocabulary it would be useless to deny. Yet most of these have really satisfied some actual need. To try to substitute the slang for the good old word, however, by the laws of language progress, is destined not to succeed. Only in somewhat rare instances does the new, flashy word crowd out the old, established friend. Some slang words that have fulfilled a legitimate need are *ignoramus*, *insult*, *hoax*, and *mob*, and yet still there often surrounds them a little of the atmosphere of the unduly familiar. To the young or the old alike the best advice regarding slang is the same as the best advice regarding

narcotics and liquors: it is wise to leave it alone. Only rarely has it legitimate uses.

2. *Improprieties* differ from slang, in that they are good words that are employed in wrong senses. Thus, if I mistake the word *emigrant* for *immigrant*, and speak of a person entering the country as an *emigrant* (one leaving a certain habitation), I am committing an impropriety. *Immigrate* is the word which means to come into a land. Of the many common improprieties may be mentioned a few which often confuse students, — *accept, except; affect, effect; aggravate, annoy; allusion, illusion; learn, teach; launder, laundry; rabbit, rarebit.*

67. Then, further, let us consider, among the groups of words in disrepute, that numerous list classed as trite or hackneyed.

*Trite* words are the old clothes of language. They are worn out or soiled by much usage; they no longer are fresh and attractive. Most trite words have really outlived their day of usefulness. Some are frequently used as mere shadows for ideas, in which case they have not much definite or concrete content of meaning. Students particularly fall into the use of such pale, meaningless, dull words. To the list offered below any observant person may add numerous examples.

the above address  
 all's well that ends well  
 along this line  
 as luck would have it  
 as well as could be expected  
 bountiful repast  
 breathed his last  
 conspicuous by its absence  
 cool as a cucumber  
 did full justice to the occasion  
 (dinner, pie, etc.)

downy couch  
 dull thud  
 enclosed please find  
 fact of the matter  
 faded into oblivion  
 fair sex, weaker sex, etc.  
 fate was against me  
 golden locks  
 green with envy  
 happy couple  
 hoping you are the same

in more ways than one	recipient of many presents
in our midst	replying to your favor
in the near future	sadly neglected
large and appreciative audience	speckled beauties
last but not least	strange to say
last sad rites	stunning gown
left for a short trip	sumptuous collation
light fantastic	there are exceptions, etc.
man of the hour	this earthly tabernacle
much the worse for wear	tired but happy
my worthy opponent	too full for utterance
needless to say	too good to be true
nipped in the bud	too numerous to mention
no sooner said than done	to some extent
painfully aware	we are pleased to note
pale as death	wee small hours
passed to his reward	wended his way
pearly teeth	will be at home to their friends
psychological moment	worse for wear

68. Let us now consider the third general class of words not in good use. They are the words not used widely, or by cultured and educated people anywhere.

1. *Colloquial words* are least objectionable of this group. They are often used properly in speaking but not in writing, that is, in formal discourse. Of such are the numberless contractions and abbreviations like *doesn't*, *isn't*, *don't*. We also speak of something as *no good*, a person as a *husky*, two things as a *couple*, and a *try out* instead of trial.

2. *Vulgarisms* are used seriously by thoughtless or uneducated people. Some may even fail to realize that the words used are not standard English. Many dialect forms have grown up in this manner. Some familiar vulgarisms are these: *disremember*, *ax* (ask), *chaw* (chew), *gent* (gentleman), *seed* (saw), *stunning* (handsome).

3. *Localisms* (also called provincialisms) are words not known outside a smaller division of a country. They are

used only within certain geographical limits. Travel and commerce have tended to disseminate these localisms, so that a few of them have become known nationally, but they may not yet have been recognized by good authors. The American dialect and local color story specializes in localisms to give the place or people of the narrative a greater verisimilitude. Some localisms are the following: *blickey* (pail or bucket), *clever* (gentle, affable), *heft* (weight), *heft it* (estimate its weight by lifting it), *real nice*, *sparrow-grass* (asparagus), *smart* (right smart distance), *tote* (carry), *to wait on* (to escort), *to wait on* (to wait for), *want in*, *want out* (want to go in, want to go out).

**69. Choose precise words.** First of all, the meaning of our diction must be clear; the hurried or tired reader is not going to guess much. If he does not understand us soon, he will not hesitate long over a passage. Some, of course, enjoy a study for abstruse meanings; and yet they, too, want the ideas to be clearly expressed if there is nothing abstruse behind the thoughts which they symbolize. Words, furthermore, must be concrete and definite. They should stand for understandable things.

The word *building* includes many different types of structure — houses, churches, shops, libraries, railway stations, cement docks, barns, theaters, car shops, and hundreds of others. *Structure* itself in meaning is still more broad and inclusive. What we really need, for most cases, however, is a name for a very certain, definite, particular thing. Thus, neither *building* nor *structure* may be used as a means of identifying the *postoffice on Main Street in our village*. Nor does the word *vehicle* give us any concrete meaning for *the automobile we bought last week*. Nor does the word *quadruped* identify *our old horse Dobbin*.

In this process of narrowing from the broad to the most

specific usage, there are often many steps. These may here be illustrated in tabular form :

vehicle	motor car	automobile	new car	our Ford
creature	human being	man	American	Henry Ford
day	holiday	Thanksgiving	one year ago	to-day

These stages suggest only a few of the numerous divisions that are easily distinguishable. Between "man" and "Henry Ford," to illustrate, we might have the intermediate stages inventor, automobile inventor, and others.

Criticism by even a master may not entirely avoid the use of vague and general terms. With those who have not thought very deeply, criticism does not penetrate beyond a few stock, pale phrases like "the purpose of the author is well carried out"; "his poems are very good"; "I do not like that kind of writing"; "the author is true to nature." Take each of these general statements, find out what meaning, if any, lies behind; and then write in simple but precise words what you think about the author, poem, or whatever else you may be asked to criticize. Leave little to be understood or taken for granted. Above all, be specific; be specific if you can be nothing else in writing or speaking.

You may have heard two people speaking thus, *not* to the point, about an evening at the theater :

"We had a perfectly beautiful time."

"Yes, we too went to the show last evening."

"It was a nice play; the acting was superb."

"Didn't the heroine do splendidly?"

"Yes, splendidly."

#### EXERCISES IN CHOOSING PRECISE WORDS

1. Write down two or three concrete words for each of the generic ones here given: book, class, crowd, money; beautiful, free, good, happy, honorable; give, go, say, take, walk.

2. Show how the words listed below are used altogether wrongly or vaguely by most persons. Tell the precise meanings.

aggravate, criticize, general, idle, lurid, nice, prevent, quite, transpire, verse.

3. Substitute two or three more expressive words or phrases for each of the italicized expressions:

a. The river *bends back and forth*.

b. The house *was dark and forbidding*.

c. The old horse *walks slowly along*.

d. *Looking* into the darkness, I could see nothing.

e. The cart *makes a noise* on the pavements.

f. The sleigh *goes* over the frozen snow.

4. Choose all the words which you think uncommonly expressive in the quotation from Poe's story, *A Descent into the Maelstrom*.

Never shall I forget the sensation of awe, horror, and admiration with which I gazed about me. The boat appeared to be hanging, as if by magic, midway down, upon the interior surface of a funnel, vast in circumference, prodigious in depth, and whose perfectly smooth sides might have been mistaken for ebony, but for the bewildering rapidity with which they spun around, and for the gleaming and ghastly radiance they shot forth, as the rays of the full moon, from that circular rift in the clouds which I have described, streamed in a flood of golden glory along the black walls, and far down the inmost recesses of the abyss.

5. Below a passage from Ruskin's *Eagle's Nest* is quoted. One of the words in each set within parentheses was used by Ruskin; the other has been added. Examine the passage carefully to get the general tone of it; then see if you can justify each choice that you make.

It is (actually, really) two (years, seasons) since I last (saw, beheld) a (noble, fine) cumulous cloud under (full, complete) light. I (chanced, happened) to be (standing, loitering) under the Victoria Tower at Westminster, when the (largest mass, hugest expanse) of them (floated, flitted) past, that day, from the northeast; and I was more (impressed, charmed) than ever (yet, before) by the (awfulness, majesty) of the cloud-form, and its (unaccountableness, strangeness) in the present state of our knowledge.

70. Another good means of being specific is by the judicious choice of synonyms. Our English language,

like some others, is fertile in variety of words that mean essentially the same. By the choice of synonyms we arrive at the right shade of meaning, the nice distinction we have in mind. The more common the word is, the more likely it is to have numberless synonyms. *Beautiful*, for instance, has at least sixteen that are mentioned in the unabridged dictionaries; *beginning* has about twenty; and *fine* has over twenty-five. Then, what excuse is there for using the same words over and over, when the range of choice is comparatively large?

More specifically, synonyms may be used for these main purposes:

1. *For variety of idea or expression.* Never use the same word twice in a sentence unless you repeat for emphasis. Never use any form of the word twice in adjoining sentences unless it is effective to do so. By selecting a good synonym, you may not only be more specific, but you may also attain interest through varied expression.

2. *For vividness.* Here differences between synonyms arise. One word is specialized to convey a certain meaning; another word makes that meaning more picturesque; a third broadens it; and so on. Each of many synonyms has its own place. Thus, in practice, almost no two words are always used exactly in the same manner.

3. *For harmony and beauty.* When harsh or awkward combinations occur, we change one word for its appropriate synonym. To avoid a rime or other repetition of sound we remove one word and employ its synonym.

**71. Choose expressive words.** Nor is it enough to be precise and simple in our choice of diction. Two or three qualities besides dignify every work of real literature. Words must be expressive. But what is expressive? That all depends on the person, both writer and

reader, and also on the context. Many words are clear enough, yet they do not stimulate any feelings within our souls. Many are just as precise as the multiplication tables, and yet they are not in the least beautiful. To satisfy the higher requirements, then, a word must appeal to our intellect and our emotions.

*Words are said to have both denotation and connotation.* Select at random a familiar word in the dictionary. Take a common term like *home, house, friend, property*. Among its fellows in the word lists, it lies inert, without definite meaning to us personally. True, we know what idea it is intended to convey; but its value lies in its associations. In the dictionary it is weak and almost meaningless to us human beings. The precise, dictionary meaning of a word is called its *denotation*.

Now take that identical word; mingle it with others in a whole context, and a miracle is wrought, for instantly it takes on added wealth of color and definite meaning. Now it has *connotation*. You have thrown about the word a nimbus of poetry or of emotion. Hardly do you recognize it as the one word which had little specific human interest to you in the dictionary. If you want to learn once more what true connotation is, read aloud from Coleridge's *Rime of the Ancient Mariner*. What pictures, what music, what emotional content!

*Borrowed plumage, however, will never mean much for connotation.* We never can get ahead of the idea; the best we can do is to come up to our ideas and beautiful thoughts with the words that we use. Yet the word can hardly be more beautiful than the thought or picture it conveys. Attempt to dress up little birds of language with gorgeous plumages is called "fine writing." It is fine only in a derisive sense; it tries to be fine and fails. Does it make an ordinary school or college dinner more



formal or more jovial, more ample or more human to call it a "banquet"? Is that small blaze and much smoke around the corner likely to seem more picturesque when you term it "a disastrous conflagration"? Do you like your barber the more because he advertises himself as "a tonsorial artist"? Or, do you feel that the lesson from a public execution is more monitory or effective, when the news reporter speaks of the poor criminal as being "launched into eternity," instead of *hanged* — simply? No, the word rarely exceeds the thought.

### EXERCISES IN CONNOTATION

1. Collect from any sources you find suitable five or six examples of fine writing. Show how they can be modified so that the words will better suit the ideas.

2. Discuss in class how connotation would apply to the topics here mentioned. Let each member contribute something.

Companions, a familiar face, the face of a child in a crowd, the swimming hole, a well sweep near an old house, home or a house, a discarded bit of finery, "a scrap of paper."

3. Write a brief composition to show how one could apply to a description the idea of one of these quotations of poetry.

Alone, alone, all, all alone,  
Alone on a wide, wide sea!

A sudden star, it shot through liquid air.

I knew him well and every truant knew;  
Well had the boding tremblers learned to trace  
The day's disasters in his morning face.

**72. Choose harmonious words.** You may have made a good choice of the right word among the several synonyms which would be possible, and you may have secured the richness of connotation which your thought justifies, — and still something may be needed to make the sentence you write harmonious. For instance, an unpleasant rime, or too many long or too many short words,

inevitably will detract from the effectiveness of a sentence. The ear may be trained to detect inharmonious passages just as certainly as the mind may be trained to detect false grammar.

1. *Sometimes you should select the word which imitates.* Our language is rich in words like *buzz, clang, din, hiss, plop, sizzle*. Most of them have the advantage of brevity and simplicity. Just so long as one does not overdo the use, he may choose freely. Do not get in the habit, however, of choosing the word because it may be a sort of jack-in-the-box to pop in the face of the unwary reader. Strong, homely, expressive words, which serve to call due attention to the thought, and not merely to themselves, will always be in order if they are reputable. Words, then, may never be a substitute for thought. This commonplace has been recently overlooked. The *New York Sun*, for instance, in editorial comment, has asked why it is that some people think "pep" in writing or speaking is a genuine substitute for thought. It never can be.

2. *Again, you may choose words because they are euphonic with others in the same sentence or paragraph group.* Awkward combinations of letters, harsh and grating sounds, may be eliminated if you substitute one word for its synonym. Poets harmonize all they write by avoiding the unpleasant and clumsy. Tennyson is said to have puzzled for hours over a single line that he might rid it of an unpleasant hissing sound. Yet, on the other hand, frequently, when his purpose suggested, he chose difficult combinations of *k*'s, *s*'s, and other letters because they would bring out best his own imaginative conception of place or thought. Thus, toward the end of his poem *The Passing of Arthur*, he contrasts, by choosing difficult and smooth consonants in turn. First, it is the difficulty of climbing; then it is the broad level of the mere which

rewards the knight who has reached the summit of the rocky cliff.

The bare, black cliff clanged round him, as he based  
His feet on juts of slippery crag that rang  
Sharp-smitten with the dint of armed heels —  
And on a sudden, lo, the level lake,  
And the long glories of the winter moon!

Another line from a different poem imitates the boiling of the water when the sea is running strongly:

*Save for some whisper of the seething seas.*

3. *Finally, you should be cautious lest too many monosyllables stand close together.* No rules can be invoked. The writer must use his own judgment, but reading of the sentence aloud is about the surest method. The ending of the sentence should not be abrupt with single-word syllables; and the pauses within the sentence should be varied and adapted to the thought.

**73. Choose idiomatic English.** Every language has its own individual turns of expression, which are called *idioms*. Some of these exist now as remains of old constructions long since obsolete in other cases. Many of the grammatical constructions are peculiar to English. They are not easily translated into another language, and they are sometimes at variance from established rules. Custom has established them firmly, however, and it would be quite wrong to refuse to give such recognized forms a place in our writing and speaking.

We have, for instance, many different classes of phrase idioms, such as *every here and there, seldom if ever, day in and day out, time out of mind, I had as lief go, I had sooner, no doubt but that, a friend of mine, the sooner the quicker, the house is to rent, to go up town, whether or no, and kith and kin*. The last one illustrates a large class which duplicates or enforces the idea by two words quite similar in meaning.

Other recognized idioms arise from the use of combinations of verbs and prepositions. For certain ideas the tendency is to fix a combination; for others, less definite, no particular form is chosen. Now and then the use of the preposition is at variance from the original meaning of one or both words, as, for example, in the combination *circumstances under which*, when *circum* really means *around* or *in*, and the more literal expression should be *circumstances in which*. Books like Fernald's *Synonyms, Antonyms, and Prepositions* fully discuss the use of prepositions in connection with different verbs. In some cases usage divides. All we need to say here is that certain prepositions are often wrongly used. Among these are the following, the correct forms being given.

angry at, or toward	like to (not for to)
attend to (something)	liken to
attend upon (a person)	listen to
beg of, from (not off)	live in, at (not to)
beg for (something)	sympathize with (person)
buy or get from, of (not off)	sympathize in (a loss)
compare with	wait for (to await a person or thing)
differ with (person in opinion)	wait on (to serve, court)
differ from (in character)	
keep off (not off of)	

## X

### THE STUDY OF THE ENGLISH LANGUAGE

74. Like human beings words have individuality. Normally, they are active, growing, sensitive organisms. Just like people they change, disintegrate, and even die. Either for good or evil, associations modify the existence of words. Their history is sometimes a reflection of their environment. With the flight of many years, some words grow sedate and stately. Some are worn down out of all semblance of their original selves. Not a few degenerate in a positive manner, and thereby lose their former grace and poetic charm. Like many persons everywhere, words cling to their individual habits, refusing to make any perceptible changes. Some of them at last are lost in the struggle for mere existence. Then we say that they have become obsolete, having been replaced by more active, virile competitors.

A study of the progress of our language, then, reveals much of the biography of human thought. Taste, prejudice, and continual change is a part of the life story. Yet what better way is there to study the vicissitudes, the feelings, thoughts, and various ideals of the English race?

75. Five things about words should be mastered in order to understand them fully. You must know about the *original form*, *derivation* from the parent language, *varied uses* from first to last, *present meanings*, general and applied, and *connotation*, with any poetic or scientific meanings that might usually be overlooked. Never will you make progress in the study of English if you guess at

the meanings of words when you meet them for the first time. Apply certain questions to every new term you meet. The chief things one wants to know are:

From what language did the word come? Did it change when it was first used in English, taking an applied or new meaning?

Has it undergone recent changes? Has it ever become more broad in its meaning? or more narrow, poetic, and scientific?

Has it now any special associations or uses?

What is its connotation in the text I am now reading?

**76.** Dictionaries tell us the meanings of words. Some of the unabridged volumes (notably the series of volumes in the *New English Dictionary*) reveal the complete history of every important word. *You must remember, though, that the dictionary does not fix standards of usage.* It merely records them. The standard always is the use by intelligent writers and speakers. The dictionary can do little but record the consensus of opinion relative to the meaning or use of a certain word. Sometimes dictionaries do not agree; that is because they rely on different groups of scholars. Authorities on words, like most other authorities, do not agree at every point.

*Pronunciation, for example, varies in different dictionaries.* That fact is due to difference in authorities quoted. The *New International Dictionary* differs from some other dictionaries in the symbols agreed upon for showing individual sounds. Every dictionary shows at some point the key to the symbols which are used.

Rules for the division of words into syllables are not thoroughly worked out. Exceptions perhaps are too numerous to permit of any consistent scheme that all will agree to follow. Vowel sounds determine the nature and the number of syllables for individual words. The accent

is marked upon one vowel of each recognized syllable. Derivative words may change accent from the original. This often is because the accent in English is recessive; it tends to fall toward the first syllable. The word *prefer* is accented on the second, but the word *preference* is accented on the first syllable.

Words of more than two syllables usually have at least one secondary accent. The longer the word, the more accents it tends to have. Thus, the word *incomprehensible* has its main accent on the *hens*, but others also fall on the first and on the second of the six syllables. Normally, the accent falls on the main part, the root or stem of the word, and yet sometimes even this custom is not followed, since the accent seeks a place near the initial part of the word.

Some of the specific rules for accents may now be summarized:

1. *Words of a single syllable may not be divided.* This rule is inflexible; it permits of no real exceptions. Words, then, like *thought, through, strength, height*, having but one vowel or its equivalent, must be written without syllable divisions.

2. *Do not place syllables containing less than three letters at either the end or the beginning of a line.*

3. *Most words divide between double consonants; thus, ad-dress, drop-ping, oc-cur, rub-bish, god-dess.*

4. *Prefixes and suffixes usually form separate syllables, as in the words con-clude, il-lustrate, intro-duce, pre-fix, cool-er, go-ing, judg-ment, live-ly.*

5. *Two letters which unite to make a single sound cannot be separated by a syllable division.* Thus the *th* and *gh* in words like *pathos* and *graphic* may not be divided.

6. *Distinguish between certain words that are similar.* Do not confuse the combinations *all together* and *altogether*; *any way* and *anyway*; *a while* and *awhile*. *All right* must

be written as two distinct words. *Meanwhile* is one word ; most authorities still write *near by* as two distinct words, yet they seem to be in process of coalescing, as also seems true of *to-night*, *to-day*; and *to-morrow*.

### EXERCISES IN PRONUNCIATION

1. According to the diacritical marks as found at the bottom of the pages of the *New International Dictionary*, show how the following sounds are marked :

*a* and *e* long, modified long, short, intermediate ; *e* before *r* in accented syllables ; *ch* hard, *c* as *k*, *th* voiced, *x* like *gs*.

2. Show why the accent differs in each set of the words here given : advantage, advantageous ; felon, felonious ; horizon, horizontal ; prefer, preferable ; realism, reality.

3. Using the symbols found in the *New Internatioal Dictionary*, show how these words should be marked :

acclaim, accurate, ache, arctic, as, award, bang, barge, belfry, cap, capable, dissolve, drama, droll, earn, gather, gorilla, gorgeous, jockey, joke, lee, lyre, opulence, resultant, sonant, sorry, sore, subject.

4. Look up the right pronunciation of the words in the list printed below. Mark any you have been in the habit of mispronouncing, either by wrong syllabification, accent, or sound of letter.

acclimate, address, admirable, adobe, aëroplane, alias, allies, alma mater, architect, asked, avenue, bade, Baptist, Belial, bouquet, cavalry, choler, comparable, creek, domicile, envelop, eczema, gondola, government, height, heinous, hundred, hygiene, impious, interested, irrelevant, jocund, joust, jugular, laboratory, mischievous, New Orleans, peony, precedence, quay, rinse, roily, salmon, sophomore, St. Louis, vagary, vaudeville, viscount, zoölogy.

77. The component parts of words. *Few words in English exist in wholly uncombined form.* Some monosyllables, of course, would be a natural exception. The original or simplest part of a word is called the root, and this contains the primary idea around which all others are built. Letters placed before the root to modify the first meaning are called prefixes ; those placed after are



called **suffixes**. Words may be combined in other ways. For instance, two distinct words may go to make up a new one, which has some or all the characteristics and meanings of both original words. *Housekeeper, baseball, mankind, sidewalk*, are four of the hundreds of such combinations. . . . Some words are a bundle of parts, like *incomprehensibility*, which is made up of the root *hens*, containing the idea of grasping or seizing, and of three prefixes and three suffixes, seven parts in all, each of which contributes to or modifies the meaning. The Indo-European family of languages has furnished us with the great bulk of our roots. Some go as far back as the Sanskrit. Most of them came to our language through the Latin tongue.

1. *A few of the many common Latin roots:*

*ago, agere, egi, actum*, to drive, treat; act, agile, essay.  
*cado, cadere, cecidi, casum*, to fall; accident, cascade, chance.  
*centum*, hundred; century, centimeter.  
*dens, dentis*, tooth; dentist, indenture.  
*facio, facere, feci, factum*, to do or make; fact, facile, defect.  
*gens, gentis*, kin; genus, gender, gentry.  
*habeo, habere, habui, habitum*, to have; able, debt, habit.  
*manus*, hand; manage, manifest, manuscript.  
*pendo, pendere, pependi, pensum*, to hang; depend, pension, pensive.  
*primus*, first; premier, prime, primeval, prince.  
*similis*, like; simile, simulate.  
*sto, stare, steti, statum*, to stand; station, stanza, stage.  
*terra*, earth; inter, terrace, terrestrial.  
*unus*, one; unit, null.  
*verbum*, word; adverb, proverb, verbal.  
*vivo, vivere, vixi, victum*, to live; vital, vivid, revive.

2. *Some roots that come from the Greek:*

*arche*, a beginning; arch, archaic, monarch.  
*bios*, life; biology, biography.  
*demos*, people; democracy, demagogue.  
*ge*, earth; geology, geography.

*gram*, letter; telegram, crytogram.

*logos*, saying, word; logic, prologue.

*onoma*, a name; anonymous, onomatopœia.

*ode*, a song; ode, parody, monody.

*pathos*, suffering; pathetic, pathology, sympathy.

*phero*, to bear; metaphor, phosphorus.

*sophos*, wisdom, study; philosophy, sophomore.

*tele*, far; telephone, telautograph.

3. *Prefixes usually have definite meaning when they are placed before a simple root.* Some add force to the primary idea of the word, others tone it down, a few contradict it. Some indicate position, special quality, separation, or other change from the first form. Of upward of fifty common prefixes used in our English words, the following few will suffice to show their general character and uses.

*a*, in, on, toward; abed, astride, afield.

*ad*, *ab*, *ad*, *ag*, etc., to; adjourn, affix, aggravate, assign.

*ante*, before; ancient, antebellum, anticipate.

*auto*, self, self-done; automatic, autocracy, autonomy.

*bi*, *bis*, two; bisect, bivalve.

*circum*, about, around; circuit, circumference, circumscribe.

*de*, away from, downward; depend, deoxidize, depart.

*dis*, *di*, *dif*, apart, sometimes negative; disappear, disappoint, diverge, diffuse, digress.

*ex*, *e*, *ef*, out of, away, beyond; exodus, egress, efface, emigrant.

*in*, *il*, *im*, *ir*, in, into; include, illustrate, immediate, immigrant, irradiate.

*in*, *ig*, *il*, *im*, *ir*, etc., negative, not; inconstant, ignoble, illegal, imperfect, irreligious.

*inter*, between, together, among; intervale, international, interview.

*per*, through, wholly; perforate, permeate, peruse.

*post*, after; postmortem, postscript, postgraduate.

*pre*, before; preface, premonition, premature.

*pro*, before, in place of; proceed, product, prostrate, professor.

*re*, back, again; recede, return, reverse.

*sub*, *suf*, *sug*, *sum*, etc., under; submerge, suffuse, suggest, support.

*syn*, with, together with; syntax, system.

*trans*, beyond, across, through; transvale, transcript, transpire, transom.

4. *Suffixes change the part of speech of a word, or modify the essential root idea, or show some state, quality, action, or other change from the primary meaning. Without attempting to give exact distinctions, some of the hundred or more suffixes may be classified as follows :*

*Able, ible, uble, ing, ise, ize, ish, sion, ulous* convey the general idea of possibility of being, or becoming, what the root of the word itself tends to signify. Context and special adaptability will distinguish one from another meaning.

Examples: likable, edible, soluble, feeling, crystallize, foolish, extension, bibulous.

*Ace, acy, ancy, ate, ceous, hood, il, itude, ity, ive, ily, ment, nous, ness, osity, ous, ship, sion, tion, some, y*, attached to words used as nouns signify state of, act of, quality of; and as adjectives, quality of being, pertaining to, or the like.

Examples: disgrace, obduracy, elegance, agency, intricate, herbaceous, ferocious, childhood, lucid, fragile, solitude, timidity, expressive, friendly, agreement, erroneous, darkness, verbosity, odorous, lordship, vision, substitution, toothsome, sandy.

*Al, an, ard, ate, or, ier, ic, ical* are used often to signify the idea of likeness, relation to, pertaining to.

Examples: social, artisan, regular, wizard, associate, grantor, critic, technician.

Sometimes these and similar endings express the meaning of one who, or that which, the root connotes. Words ending in *ee, eer, ier* often convey the idea of one who or that which does something.

Examples: engineer, financier, payee.

## EXERCISES IN THE STUDY OF ENGLISH WORDS

1. Look over two or three pages of a large unabridged dictionary and make a list of all the different ways of defining and explaining single words.

2. Keep a list of words you meet in reading which you do not know fully and accurately as to meaning. In a sentence form write down the definition for each word.

3. Look over a book that was printed first in the time of Queen Elizabeth. Any play by Shakespeare will illustrate. Notice ten or more words which have now changed somewhat in meaning.

4. Show just what each part contributes to these words:

Barometer, bibliography, chronology, decalogue, eulogy, histology, phonograph, polytechnic, telescope. What other scientific words do you know which were made up in about the same ways?

5. Separate the words that follow below into their component parts, — roots, prefixes, suffixes.

abbreviate	hyperbole
ambidextrous	incantation
anarchy	manufacture
candidate	pantheist
centrifugal	proletariat
conspicuous	resurrection
discover	synthesis
felicity	velocipede

6. Show how each word listed below has changed its meaning during the last century or more. Tell what was the original meaning, and point out just how it has been modified.

admire	gossip	opinion	treacle
anon	imp	pester	usury
awkward	knave	proper	villain
blackguard	nephew	sheriff	
fond	officious	silly	

7. Show how the change in meaning of the words italicized modified the significance of the quotation.

God is no respecter of *persons*.

The exception *proves* the rule.

A bird in the hand is worth two in the *bush*. Cf. Good wine needs no bush.

8. Doublets are sets of words which have branched from the same parent stem. In some cases the meanings have greatly diverged, in others not so widely. Discriminate in each case.

adamant, diamond	locust, lobster
an, one	mode, mood
antic, antique	morrow, morn
arc, arch	naïve, native
cavalry, chivalry	person, parson
fact, feat	purpose, propose
guest, host	species, spice
hale, whole	vast, waste
iota, jot	wain, wagon

9. Homonyms are groups of words which have the same sound, and sometimes the same spelling, without being common in descent or meaning. The similarity is often a sheer accident.

bail, bale	pore, pour
beau, bow	rain, rein, reign
bough, bow	read, red
complement, compliment	right, rite, wright
desert, dessert	sew, so, sow
done, dun	sight, site, cite
faint, feint	to, too, two
hail, hale	waive, wave
lead, led	ware, wear
principal, principle	

10. Most of the words listed below have been taken from various examinations set by the College Entrance Examination Board. Mark all of which you know the meaning positively. How many do you know in a general, vague way? Try to give a clear definition of each; then compare it with the explanation found in some good dictionary. Make a third list of all words absolutely unknown to you. Find the correct meanings for them all.

allude	dogmatic	lucid	sentient
bivouac	egregious	nonchalant	sophistry
casual	eradicate	paradoxical	specious
caustic	fain	plagiarize	tacit
cogent	fetish	predatory	technique
compunction	ingenuous	reticence	vitiate

11. The words listed below illustrate the complexity of derivation of our English language. Be prepared to tell from which source each one is taken; and to show how it has changed from the original meaning.

a. Words from place names, — arras, bedlam, coach, gin, gypsy, heathen, maudlin, meander, pheasant, tawdry, utopian, vaudeville.

b. Words from the names of persons, — boycott, braggadoccio, dahlia, gerrymander, jeremiad, macadam, quixotic, sandwich, tantalize.

c. Words from roots that express significant action or state, — babble, biscuit, caprice, comprehend, curfew, dormitory, incantation, tattoo, wheedle.

d. Words of slang origin now in good use. — bombast, buncombe, hoax, ignoramus, insult, salary.

e. Words from the Old English, — alive, cunning, dullard, forlorn, gospel, handiwork, homestead, husband, hussy, nostril.

f. Words of peculiar or figurative origin, — atonement, bankrupt, disaster, enthusiasm, hackneyed, precocious, renegade, school, spirited, syncopate, tragedy.

12. Write a composition of about three or four hundred words on some subject connected with your recent study of our language.

Suggestions. — What I have Learned about Words; Dictionary Study is Interesting; Words as Poetry.

**78. Figurative language varies in greater or less degree from literal.** All changes from the simple, plain spoken constructions, in some manner, may be figurative. At least one hundred fifty figures have been distinguished and named. Yet we shall not find it useful to multiply terms or to make fine distinctions. We shall therefore study twelve or fifteen of the common figures, leaving the discussion of others to elaborate books on the English language.

1. *Figures inhere in the subject itself.* By that we mean that they are not mere adornments. They are not to be considered as added decorations or as something which makes what we say more beautiful or more forceful. They do, indeed, add beauty and force; and they are for clearness too. All figures, then, are useful as well as artistic. Normally, they are the simplest, most direct way of telling what we wish to impart, with the right degree of interest and force. Naturalness is a first test for good figures. The charm of figures lies in spontaneity.

2. *A second test is reasonableness.* It is not necessary that each figure be literal. Yet the good ones always have not only the right appropriateness merely, but they also have fitness. Pick out fifty similes from the poetry of Tennyson, make a thorough study of them, and you will come to the interesting decision that their essential beauty lies as much in appropriateness as in anything else.

Good figures do not have to be taken literally, yet they must not seem too grotesque when pressed toward a natural interpretation.

3. *Details of figures must be consistent with each other.* When the details shift too rapidly, there results a mixture of ideas which is either confusing or ludicrous. We have all read and heard mixed metaphors. Laughable examples have now and then been quoted from parliamentary debates. It perhaps remained for an Irish member to cap the climax. In the eagerness of a debate in the House of Commons, he is said to have exclaimed, "I smell a rat; I see him floating through the air; I'll nip him in the bud." For utter nonsense a combination of elements like this spoils any effect which might otherwise be impressive. Not often do we meet a group of details as obviously grotesque when combined in a metaphor. Yet some similar cases, though less impressive, will be quoted later on.

79. Some common figures are *simile*, *metaphor*, *apostrophe*, *metonymy*, *personification*, and *allegory*, the last named including also *fable* and *parable*.

1. *The simile expresses likeness.* Yet this figure does much more than compare. It does not list all the points of resemblance between two objects, people, or animals. Commonly, however, it takes a few — sometimes only one item from each — and shows the likeness between them. Thus the whole intention of making a simile is to show in a picture how things resemble each other. When the one thing is familiar, and the other is obscure or less well known, the latter is set strikingly into the clearer light. If the resemblance is at once apparent, the impression will gain; if we have to puzzle over it to make any meaning intelligible, most of the intended effect is likely to be missed.

The simile is recognized at once because of some word in it which directly expresses this idea of likeness. Some of the favorite words introducing similes are *like*, *as*, *such as*, *similar to*, *resembles*, *seems*, and *appears*. Yet the simile need not dwell on actual or on physical resemblances. Two things may be compared for action or appearance. When we say that something is *as fleet as an Arab pony*, the two things compared may not be alike in any actual respects, except that of swiftness. *Stronger than a lion*, *crafty as a fox*, are two common similes.

The following similes are highly wrought and literary :

And as the woodman sees a little smoke  
Hang in the air afield, and disappear,  
So Balder faded in the night away.

— MATTHEW ARNOLD.

Balder, who is a Norse god, really does not resemble smoke, but he seems to fade in the thin air as smoke dissolves when blown gently by the wind.

The Bay of Monterey has been compared by no less a person than General Sherman to a bent fishing hook. . . . Santa Cruz sits exposed at the shank ; the mouth of the Salinas River is at the middle of the bend ; and Monterey itself is cosily ensconced beside the barb.

— STEVENSON.

Thou carriest them away as with a flood. They are as a sleep. In the morning they are like grass which groweth up. In the morning it flourisheth and groweth up ; in the evening it is cut down and withereth. — *Psalm*, xc, 5-6.

2. *Metaphor is the figure of speech which assumes likeness.* While the simile expresses relationship or likeness by means of comparison, the metaphor strikes out boldly and goes to the heart of the whole thought or picture. Thus, the metaphor says a thing *is* something else ; the simile contents itself with pointing out a resemblance, by saying that something *is like* another thing. The metaphor is more direct. *He is a lion*, the metaphor, is more



direct than *he is like a lion*, the corresponding simile. Thousands of our words in English came from the poetic or picturesque statement of direct or implied relations. Many of our common words contain fossilized metaphors. Considerable of our slang, for centuries, has originated in figures of likeness. Almost every day we are using scores of expressions which once may have been metaphoric, but which now have lost their glamour and poetry. Hundreds of our recognized verbs and nouns resulted from metaphors. The word *insult* is a good illustration. Literally, the Latin components may be translated into the English "to jump on." The word was used as slang for this. Later it became dignified usage. Moderns have forgotten the literal meaning, however, and therefore the same term "to jump on" has again come into use. It is, of course, the English form of the old Latin *insult*. Some words that have come into good use in about the same manner are *precocious*, which comes from the Old English that literally means "half cooked"; *fret* comes from the Old English word that means "to be eaten up"; and the word *ambition*, in the original Latin, according to its components, meant "a wandering about." Later, also in Latin, it came to mean the going about through the market place in search of votes. Afterward, in our English, it took on other meanings, suggested easily by the original idea. Thus words constantly go through a process of generalizing or specializing: they become either more confined in meaning or more broad.

Metaphors appear in many different dresses. When we have said that Chaucer is "the morning star of English song," as some poet has called him; when Macbeth says, "I have no spur to prick the sides of mine intent"; and when Spenser speaks of a "chamber deaf of noise and blind of sight," metaphors come into being.

3. *Allegory is extended metaphor.* Beginning with a preliminary metaphor, it builds the whole work on this as a structure. We are all interested in Bunyan's account of the journey of Christian from this world to the next. In the *Pilgrim's Progress* the name of every person or place has its significance. Thus, Doubting Castle, Mr. Easy, Mr. Smooth-it-Away, the Slough of Despond, and many others have their symbolic meaning. Bunyan's other book, the *Holy War*, our most perfect allegory, tells of the attempt to gain access to the city of Mansoul, through the five gates of the senses. Thus the war at times rages around Ear Gate, Eye Gate, or some other. Modern literature, too, has its share of allegorical prose and poetry. Among recent dramas, which are highly allegorical, are Charles Rann Kennedy's *The Servant in the House*, and William Butler Yeats' *Hour Glass*.

*Fables and parables are special types of allegory.* The first of these is illustrated by the stories of Æsop, which have inspired imitations for centuries. In early literatures the fable was a popular variety of satire. So, as you realize, it has continued, if you have read any of the stories of Uncle Remus or even some of the Modern Fables by men like George Ade. Fables have usually made animals talk and think just as people. Yet those of Ade, and of others before him, are among the fables that treat of people and their foibles, as they are satirized in illustrative stories.

*Parables* are parallel stories or incidents wherein the moral is by implication. The parables of the Bible excel all others that we now possess. Those stories, which Christ himself told to point a lesson, are familiar to all of us. The Parable of the Lost Coin, that of the Prodigal Son, and that of the Sower all illustrate. Beyond each story lies the beautiful teaching.

4. *Personification is another type of extended metaphor.* It endows inanimate objects with life, and animals with human intelligence. This figure assumes that the world about us reasons and thinks as we do. It makes abstract ideas attractive when it dresses them in clothing such as we appreciate.

No amount of capitalizing, however, guarantees the reason or effect of a personification. Since this method has been shamefully overdone, good authors now use it sparingly. In the eighteenth century poets began many important nouns with capitals in an endeavor to make readers imagine and believe. Realizing the futility of many such words, James Russell Lowell, in one of his essays, speaks of "that alphabetic personification which enlivens all such words as Hunger, Solitude, and Freedom, by the easy magic of the initial capital."

Formerly, we were taught to speak of objects of beauty, ships, our alma mater, and anything we wish to reverence or dignify, by use of the pronoun *she*. This custom is now being abandoned.

5. *Apostrophe addresses distant objects, and people, as if they were in sound of the voice.* It assumes that inanimate things can hear and respond. Byron and Longfellow use apostrophe in many beautiful ways.

Roll on, thou deep and dark blue ocean, — roll!  
 Ten thousand fleets sweep over thee in vain.  
 Thou, too, sail on, O Ship of State,  
 Sail on, O Union, strong and great.

6. *Metonymy mentions something by a sign or symbol of it.* One thing may suggest another that resembles it. The material of an object often suggests its usefulness or meaning. The old declaration that "The pen is mightier than the sword" is a metonymy for saying that the arts of peace excel those of war. One is "admitted to the

bar ” when he gains access to plead in courts of law. One is “ put under the knife ” when he submits to a surgical operation.

Most of the older rhetoric books distinguished a special form of metonymy called *synecdoche*. *By this figure a part is named to signify the whole*, or the general is placed for the concrete, which is really intended, or a large part is mentioned instead of the smaller portion that is really in mind. Variations from the literal number or form are also possible. When we speak of the number of *hands* a mill employs; when we notice the number of *sails* in the harbor; or speak of reading Shakespeare, when we really mean his plays, we are using the figure of synecdoche.

7. *Hyperbole is another form of figure by which exaggerations intensify the thought or picture*. Like personification, it is frequently used at random and with little positive effectiveness. By our careless speaking we drift into thoughtless hyperboles. Used with discretion, hyperbole dignifies and strengthens our expression. Byron shows an emotional state of highly wrought exaggeration when he says, “ Ten thousand fleets sweep over thee in vain.” Force is gained as intended. When Touchstone, in Shakespeare’s *As You Like It*, yells to the timorous William, “ I will kill thee in an hundred and fifty different ways,” he intimates to us how he expects William to feel, and in addition also reveals how William really does feel. Likewise we understand the emotional state of the character whom one of the old dramatists makes to exclaim of Helen of Troy,

Was this the face that launched a thousand ships,  
And burned the topless towers of Ilium?

Hyperboles like the three just quoted have a sound justification in thought or emotional state of the speakers. Of the numerous little exaggerations that we daily hear,

not so much may be said. For is it not a false emotion that prompts most of them? Do we really think of something as "just grand"; of an interesting performance as "simply entrancing"; of an attractive person or object as "just too sweet for anything"; of a beautiful costume as "perfectly stunning" or a person as "perfectly splendid"? True, these words express the feelings of speakers, yet the words themselves are either falsely or carelessly used. These words do not really mean what they are taken to mean here. Politeness has developed a series of such hyperboles; but nobody takes any of them literally. We express a "thousand thanks"; we are "delighted" to receive a small favor; we "beg a thousand pardons" for a tiny breach of etiquette.

8. *Litotes minimizes a fact or thought.* One object is to call special attention to a thing by contrast. By so speaking of it we set it forth in clearer light. Thus, we say something is "not unlikely," when we mean rather likely; so we say that one is "not unhappy," "not inexperienced," "not a bad fellow," or with St. Paul we are "citizens of no mean city." Macaulay was fond of the figure of litotes. Speaking of the effects of the Commonwealth under Cromwell in England, he says that the Puritan "had been wrested by no common deliverer from the grasp of no common foe."

Sometimes, however, we may desire to express a harsh idea or unpleasant association in a modified form. From ancient times all peoples have favored certain *euphemisms*, — a word from two Greek components meaning "well" and "to speak." Some nations have consistently refused to speak plainly of death. The Latins and Greeks both superstitiously avoided many forms of statement, lest the wrath of the gods should visit punishment on unthinking offenders. Thus we see one form of "knocking on wood,"

as our playful superstition calls it. We likewise speak of death cautiously, so as not to offend another person, or so as to comfort a bereaved relative. Many circumlocutions are used for death, some of which are "passing into the great beyond," "answering the final summons," "passing away," "terminating this earthly course."

9. *Irony and sarcasm are literary figures of great power.* When we remark that "this is a pretty state of affairs," "a fine kettle of fish," "a nice time of it," or "you are a great orator," we do not mean to be taken literally. In fact, the exact opposite idea is meant, as the tone of the speaking voice usually indicates. Such expressions are said to be ironical. The whole speech about Brutus, in *Julius Cæsar*, is a noble piece of irony. "Brutus is an honorable man," says Antony over and over. He means to insinuate the opposite thought into the minds of the Roman populace. One whole chapter of Hawthorne's romance, *The House of Seven Gables*, is a magnificent specimen of sustained irony and apostrophe. Read once more his address to Judge Pincheon, as the Judge sits calmly in his chair. The man is really dead, but Hawthorne assumes that he is still living and can hear these ironical questions and exclamations.

*Irony in drama* is a favorite and an extremely impressive device. It is acknowledged as one of the best methods of dramatic preparation and development of plot. One character, for instance, lays certain elaborate plans; he thinks he has his enemy in check; and sometimes gloats over his shrewdness, and predicts complete success. Later fortune turns upon himself, and he suffers the same fate, or a similar one, as that which he prepared for his enemies. Shakespeare's *King Richard the Third* abounds in terrible dramatic ironies. Some of the main characters suffer from reverses of fortune. They

plot elaborately and end ignominiously. Even Richard himself, who defies fate at almost every turn till the last act of his miserable existence, suffers from the irony of fortune.

One of the characters in this drama shouts, when in what he believes to be a mere passing difficulty,—

But I shall laugh at this a twelvemonth hence.

As the reader or audience well understands, he speaks to the very man who is plotting and soon will accomplish the exact fate that he has made ready for his foes.

*Sarcasm*, strictly, is a statement of something as true, with the understanding that it is not. The opposite may or may not be true. Irony proper states the opposite of the truth or fact; sarcasm states an obvious untruth, but the contrary is not necessarily true. In practice, the distinction which has just been made does not always hold. Now and then there is no essential difference between irony and sarcasm, as they are employed by our authors and orators. *Satire* is akin to irony in that this figure holds up for censure an abuse, public or private, and also demands a remedy, or points the way to a needed reform.

#### EXERCISES IN FIGURES OF SPEECH

1. The sentences printed below have been taken from students' written work. In each case of mixed inappropriate figure show why it is unsatisfactory. Be as definite as you can. The class will recite orally on this assignment.

- a. This leaves a pleasant taste in the reader's mind.
- b. American machinery and institutions go hand in hand.
- c. An all-powerful hand was interested in its welfare.
- d. His face was the only part of him that kept pace with the mind.
- e. About the country there always hangs an air of primitive democracy.
- f. A kind of choking sensation seems to have enveloped him in its folds.

*g.* The spirit of Joan of Arc had taken too deep hold on the people for it to be uprooted.

*h.* The shot that was heard around the world was only a drop in the bucket to the breaking of that calm on that August day.

*i.* This institution stands as a landmark on the field of education. She treads the narrow and straight path because of the efficiency of the faculty.

2. Look over several of your themes, and make a study of your own figures of speech. Classify them in three ways, — first, those which now seem bad to you; second, those not very appropriate, but still not bad; third, those which are fairly good. Improve all that you can. Which do not belong with the subject, but are like false ornaments?

3. Make three similes on any subjects you choose; three metaphors; personifications; hyperboles; two or three other kinds of figures. Show how your similes could be turned into metaphors.

4. Name the figures of speech in the passages that follow; discuss the appropriateness of each.

*a.* Military glory — that attractive rainbow that rises in showers of blood. — LINCOLN.

*b.* I make not therefore my head a grave, but a treasury of knowledge. — SIR THOMAS BROWNE.

*c.* Men fear death as children fear to go in the dark; and as that natural fear in children is increased with tales, so is the other.

— BACON.

*d.* I cannot praise a fugitive and cloistered virtue, unexercised and unbreathed, that never sallies out and sees her adversary, but slinks out of the race, where that immortal garland is to be run for not without dust and heat. — MILTON.

*e.* He then led me to the highest pinnacle of the rock, and placing me on the top of it, "cast thy eyes eastward," said he, "and tell me what thou seest."

"I see," said I, "a huge valley, and a prodigious tide of water flowing through it."

"The valley that thou seest," said he, "is the Vale of Misery, and the tide of water that thou seest is a part of the great Tide of Eternity." — ADDISON.

*f.* Far off they saw the silver-misty morn  
Rolling her smoke above the royal mount,  
That rose between the forest and the field. — TENNYSON.



- g.* With them arose  
A forest huge of spears; and thronging helms  
Appeared; and seried shields in thick array  
Of depth immeasurable. — MILTON.
- h.* They are all gone into the world of light,  
And I alone sit lingering here;  
Their very memory is fair and bright,  
And my sad thoughts doth clear. — VAUGHAN.
- i.* Then to the well-trod stage anon,  
If Jonson's learned sock be on,  
Or sweetest Shakespeare, Fancy's child,  
Warble his native wood-notes wild. — MILTON.
- j.* As, at dawn,  
The shepherd from his mountain lodge descries  
A far, bright city, smitten by the sun,  
Through many rolling clouds, — so Rustum  
Saw his youth. — ARNOLD.
- k.* How soon hath Time, the subtle thief of youth,  
Stolen on his wing my three and twentieth year. — MILTON.
- l.* The sailing pine, the cedar proud and tall;  
The vine-prop elm; the poplar never dry;  
The builder oak, sole king of forests all;  
The aspine good for staves; the cypress funeral. — SPENSER.
- m.* *Catesby.* The princes both make high account of you;  
(aside) For they account his head upon the bridge.  
*Hastings.* I know they do, and I have well deserv'd it.  
— SHAKESPEARE.

## XI

### EXPOSITION

80. Exposition, argumentation, description, and narration are the four general types of literature. They have been thus named in accordance with the nature of the material and the use of that material. Difference between one form and a second is often a matter of emphasis and choice among all the facts or impressions at hand. Sometimes no straight line may be drawn between exposition and description, or between exposition for its own sake and for the sake of use to develop material in argument. Again, the demarcation is plain and consistent. In the latter case, we know when one type is single without ulterior purpose, that is, without being used to supplement or enforce another type of composition.

Ordinarily, books and teachers have preferred to begin the study of narrative or description before they have taken up exposition. Though such an order is interesting, after all, it is not the natural one, since exposition is found at the basis of all kinds of writing. Furthermore, it is simplest, and, therefore, should be taken up first. It is also concerned more with sentence forms, grammar, and the general planning of compositions as a whole; and for that reason, too, naturally should come before the emotional or more intricate forms of discourse.

Definition of the four forms will make their purpose and relative order more conspicuous. *Exposition* is that

type of writing which explains. It treats of things as they are; is more minute in detail than description; and has the purpose of making an object, process, or thought clear and attractive. *Description* shows how things look, how they appear to the human being, or how they impress the human sensibilities. Sometimes description merely records our varied attitudes toward the scenes of nature. It does not always try to tell exactly what the object is, but merely how it appears to an observer. *Argument* seeks to persuade people as to the truth or falsity of statements, which are called propositions. Ultimately, argument seeks to persuade; to get people to act. *Narrative* tells of a series of events. It weaves a plot, or tells what actually happened, as in history, biography, and news writing. Exposition answers the questions, What is it? and What is it for? Description answers the question, How does it look to one from a certain point of vantage? Argument answers the question, Is this true or is it false? Narrative answers the question, What happened?

Exposition and argument have been called the literature of thought; description and narrative, the literature of feeling or emotion.

**81. Exposition appears in three kinds of explanatory writing and speaking.** It either informs or interprets or criticizes. Some individual pieces of composition combine all three.

1. *Literature which chiefly informs.* All of you are familiar with the news items of the daily paper, with the varied kinds of explaining as found in books and essays, and with all other treatises that point out the truth or express opinions. These aim to clarify thought.

2. *Literature which interprets.* Many books or articles have to be explained by an editor or commentator for the

benefit of the average person. The plays of Shakespeare were written for the stage; to adapt them to modern reading in schools and colleges, a great deal of explanation is necessary. Words have changed in meaning; customs of presenting and acting have also changed; and, therefore, our text of *Hamlet* has to be extended considerably by a body of notes that explain and interpret the thought or the conditions under which this play was first enacted. The law, medicine, and theology all have to be explained in a similar way.

3. *Literature which criticizes.* To inform one as to the facts, and to clear up difficulties of text and explain how a play was staged in 1600, is often not enough. The competent critic must express his opinion as to the quality of literature and of action that the play demands. Criticism is an adjustment according to standard. It estimates values, points out both the good and bad in literature, and tries to increase the appreciation of genuine art.

After a statement of the general principles which apply to all expository composition, we shall next consider the kinds of explanatory literature. Some of these minor divisions of exposition are definitions, simple explaining of things and processes, writing business and social letters, and the study and criticism of essays, stories, and poems.

**82. To make an exposition effective, you must hold to a number of definite requirements.** Some of them are explained below.

1. *At the outset, the topic must be limited.* Not many divisions are necessary in the outline for a brief paper. Some make the plan of a composition either too elaborate or too brief and incomplete. Every subject divides naturally into a few simple parts. First, you should study all the available facts and details that belong to the subject itself. Next, these should be carefully arranged so

as to determine the number of divisions of the entire composition. All this should be worked out before you begin to write.

2. *In the outline the chief topic sentences will be mentioned.* They should be few in number and brief in form. Modifiers and subordinate divisions may be omitted in the plan or outline. Transitions between parts should also be determined. Remember the different kinds of paragraphs, and the various connective words and groups that may be used.

3. *The material itself usually determines the kind of exposition that suits it best.* A preliminary statement of what you are trying to show will often put the reader into touch with your subject. Let there be no guesswork. Whatever is simple to an author who knows his material thoroughly may be dark and very obscure to another who has studied the subject less. You will err more on the side of omitting needed explanations than you will on the side of including whatever is already known. Little should be assumed or taken for granted. Preliminary definitions introduce any subject. Next you may need to explain the meaning of the definition itself. Or, you may have to illustrate it. To make a catalogue of items is not by any means to explain. Details must have some reference, some connection with others of the same kind.

4. *Choice of words for their picturesque or interesting view of the subject often enlivens a dull subject.* Scientific explanation may be cleared up by simple illustrations, or homely metaphors. The humorous, the familiar, the human interest in even an abstruse subject must not be overlooked.

5. *Revision and criticism must be thorough.* Here are a few questions that naturally belong to a good revision. Has the original plan been followed? Does the thought

progress naturally from first to last? Do you make all transitions perfectly clear? Would a different order or arrangement be suitable? Do you make all relationships entirely apparent, — as between the known and the unknown, the near and the remote, the principle and its illustration, the effect and its real cause?

Could you provide interest, vividness, or force in other ways?

We may now proceed to consider various special expository forms of composition. First of all comes logical definition.

**83. How to define words.** *Exposition is used in its simplest type in the definition of words.* Failure to understand the correct requirements, however, is evident in many examination papers, not only in English but in other school and college studies. Some mistake the limits of the word; they make it include too much or too little. Or, again, they do not recognize its fundamental broad meaning, but choose one of the special, limited ones; and the latter will not explain the different cases under consideration. Others forget that the left- and right-hand sides of a definition must be similar in grammatical and logical forms. Or, they confuse one word with another of the same or similar sound and spelling. If, for instance, one says, "Freezing is 32 Fahrenheit," he states what is not the fact, nor even an approximation of it; for freezing is not a temperature, but a physical change which occurs when liquids assume solid form. Or, if one says, "a horse is a quadruped," he fails to distinguish this animal from many others in the same general class; he has not narrowed the idea enough. Nor is "Drunkenness when one has taken too much liquor"; for it is a state, and, therefore, is not equivalent to an adverbial clause.

Three ways of defining are in common use. One may explain in *sentence form* the meaning of a word or phrase. He may define a cube as "a rectangular solid having six equal sides." In the second place, he may define a word simply by *noting its synonym*, as *cyclone, circular storm, or hurricane*; or, *Hesper, evening star*. Then again, for the sake of effect and convenience of phrasing, the same sort of information may be arranged in *tabular form*. Notice that every definition states or infers three things, — first, a general class, which includes the object mentioned and others like it; second, a species or variety, as, for instance, *Hesper is that variety of the genus star which is seen at evening*; and, third, certain differences which distinguish one individual from all other individuals in the same species, as, just above, *which is seen at evening* distinguishes Hesper from other stars. Thus, in tabular form, such information is made very clear :

SPECIES, VARIETY	GENUS, GENERAL CLASS	DIFFERENCES
Hesper	star	seen at evening.
hero	man	distinguished for valor, bravery, or fortitude.
Manxman	male inhabitant	of Isle of Man, England.
seance	meeting	of spiritualists.

Other requirements for definitions may be stated in four rules. To follow them is to insure correctness of form at least.

1. *The word being defined or any derivative of it must not occur in the second part of the definition.* For instance, to say that *intelligent criticism is criticism by a person of intelligence* gets us nowhere; nor does the statement that *subordination is the act of keeping one thing subordinate to another*.

2. *The definition, however, should be simpler, more easily understood, than the original word.* Quite often a concrete word will clear up an abstract one; or sometimes a general one will tend to classify the more concrete; or a homely, familiar word will quickly convey the right idea of a scientific term. Thus *chicanery*, tricks to deceive; *chiropodist*, corn doctor; *mercenary*, grasping. Our language is rich in Saxon words which explain the more ponderous Latin.

3. *Every definition must include all the objects of the class and none others.* It must be narrow enough to separate one species from a similar one, and broad enough to comprehend all the characteristics. If we say that a *horse is a quadruped*, we do not distinguish him from many other four-footed animals. This definition is too broad; it includes too much. Likewise the definition of *automobile as a vehicle that travels without the aid of horses*, does not distinguish it from other vehicles like *locomotives, traction engines, velocipedes*.

4. *Subject and predicate elements of a definition must balance.* That is, the same logical form or the same grammatical structure must occur in both. Hence, the noun *freezing* is not a logical equivalent to the adverbial clause *when the mercury falls to thirty-two degrees*.

#### EXERCISE

Point out in every case the reasons why these definitions are faulty or illogical in wording:

1. Emphasis is the most important part at the end.
2. Pugnacious is eager to fight or looking for a fight.
3. Subordination is the importance of one idea over another.
4. A discovery is bringing to light something already known.
5. Intelligent criticism is criticism by a person of intelligence.
6. A periodic sentence is a sentence which is not complete until the end is reached.
7. Subordination is the act of keeping one thought and all the others subordinate to it.



## PRACTICE IN SIMPLE EXPOSITION

1. Define in sentence form five of the following words:

bibliophile	bluebird	circle	commutation
isosceles	triangle	pinnacle	superheater

2. Define by giving synonyms of the words printed below. See how many synonyms you can find for each. Do not use the sign for equality in definitions.

allow	grievous	ingenious	lest
forestry	huge	overt	unique

3. Write a definition according to the tabular plan for any five of these words.

carnation	devotee	faith	gold
haddock	humanity	oracular	polyglot
prejudice	toll (noun)	trimeter	usury

4. By defining, explaining, and illustrating, write an expository account of any three:

bolshevism	camouflage	an entail	the honor system in
individualism	sonnet	vocational training	examinations
			unearned increment

5. Write a short paper of some two or three hundred words to show a main difference between parts of one of the following sets:

Ancient and modern languages; right and wrong ways of learning to speak a selection; true and false charities; work and play; interesting and dull books; first, second, and third degrees of murder.

6. Name some English author you would like to have known personally. Tell the reasons why.

7. Name some place you would like to visit. Tell what you would expect to find there.

8. Explain a poem of more than a hundred lines to some person who has not read it, speaking of the general subject or plan, treatment, and literary style.

9. Write a short expository account of some emotion or characteristic to show its nature and tendencies. Suggestions: fear, remorse, honesty, good-fellowship, pity, anger.

10. Recommend some person for a certain type of work. Explain in detail why you think him fitted for it.

11. Choose some general subject in which you are interested. Select three facts, phases, or items concerning it, and prepare a five-minute talk, which may be made before the class.

12. Give a short illustrated talk on one of the subjects named below. Draw a diagram, or bring a picture or drawing, if you can, to make the subject visual to your hearers.

Automatic signals for railways; heating and ventilating a house; the turret of a modern battleship; the structure of different woods; the working of a simple pump; the solar spectrum; the principle of the talking machine; the monorail car; the gyroscope, or any similar mechanical contrivance.

13. Show your understanding and appreciation of a novel or short story. Write, or prepare to speak, on its interest, truth to human life, moral influence, general plot, probability, humor, or any other quality worth mentioning. Arrange these topics in some definite order.

14. Write a theme of three hundred words on some books you would not pick out for students to read if you had the choice of works recommended for college entrance. Develop the reasons why you would not choose them.

15. Develop short expository papers, varying in length from three to five hundred words, on such of the subjects named below as your instructor may select:

1. How to become proficient in some athletic sport.
2. How to prepare a Latin or some other language lesson.
3. How to take an inventory, or how to classify something.
4. How to make some simple article of furniture.
5. How to take pictures out-of-doors.
6. How to make the literary society interesting.
7. How to take care of books.
8. My favorite recreation.
9. Some of my pet aversions.
10. Foolish prejudices, superstitions, or customs.
11. Favorite characters in fiction.
12. Learning to like certain dishes.
13. A great disappointment and why.
14. Some other special like or dislike.
15. Caught by the teacher unprepared.
16. Meeting a spook face to face.
17. In the parade and out of it.
18. Different ways of entering a circus.
19. What I found over the fence, — a surprise.
20. Keeping the bank account straight.

21. Why I pity the editor of the school paper.
22. What I would do if I were editor.
23. A victim of my own joke.
24. Alone in a strange town.
25. How I happened to succeed.
26. Being a guest at a fashionable tea.
27. Convinced by a suffragist.
28. Fixing up the experiment.
29. The gatekeeper took a dislike to me.
30. How always to be in style.
31. Poster and billboard advertising.
32. Three reasons why students should read newspapers.
33. My favorite magazines and why.
34. Magazine advertising.
35. How to boom the school paper.
36. Why I do not like essays.
37. Why I like fiction better than essays.
38. Difference between fiction and essays.
39. A Marathon race.
40. The telegraph code.
41. Wireless.
42. What ozone is.
43. Some interesting laboratory experiments.
44. How a delta is formed.
45. Weathering of rocks and soil by the elements.
46. My interest in geology.
47. Kinds of building stones.
48. Why uniforms please me.
49. The eight-hour day.
50. Government ownership, — what it means.
51. Knighthood and chivalry.
52. Duties of the President of the United States.
53. Spiritualism of various sorts.
54. The fourth dimension.
55. Camouflage of various kinds.
56. Why Milton is called a classic in English literature.

**TYPICAL SUBJECTS FOR LONG THEMES**

The topics mentioned below are merely suggestive of expository subjects. They may be varied at will, or others of similar nature may be devised. According to directions below, write a five-hundred word theme on any of the subjects here given. Some of the topics might do for longer themes. 1. Prepare an outline. 2. Decide on the topic sentences or subjects of various parts. 3. Develop the whole in detail. 4. Revise what you have written, and be sure you have the right connections between parts. Select an appropriate title for your paper.

1. My home town.
2. My choice of a school or college.
3. How to use our library.
4. Why I have chosen a certain business or vocation.
5. A large mail order house in operation.
6. Differences between school and college life and work.
7. My plan for dealing with the immigrant question.
8. What to do with our abandoned farms.
9. How to devise means of handling crowds in cities.
10. Why examinations are necessary.
11. The social side of school or college life.
12. Who succeeds in life?
13. Pleasures of a rainy day.
14. How I became interested in public affairs.
15. How to prepare and plant a garden.
16. Vacation employments.
17. Preparing for a camping trip.
18. Books we read for college entrance requirements.
19. Some authors I would have read in schools.
20. How Uncle Sam manages his pension system.
21. Making the wounded soldier a useful citizen.
22. How an army is fed.
23. Old and new athletic rules.
24. The ancient Olympic games.
25. Modern Olympic games.
26. Circuses I have known.
27. Life in a large dormitory.
28. How a dormitory should be conducted.
29. What is a popular candidate for office?
30. Various kinds of textiles.

31. The dye industry in America.
32. Growing tropical fruits in the United States.
33. Uncle Sam's weather bureau and how it functions.
34. What it means to strike.
35. Why so many labor troubles in America?
36. What is socialism?
37. Is our taxation method adequate or just?
38. Some great irrigation projects.
39. Explanation of some other great project.
40. Four types of students, and why.
41. What the school paper should print and what it should not.
42. Uses of turbines.
43. Largest sizes of guns.
44. How a ship is kept to her course.
45. My ideas on a good education.
46. The size and plan of a great ocean liner.
47. Some recent poets, scientists, or great statesmen.
48. Why Tennyson and Longfellow are popular poets.
49. The cabinet form of government.
50. Three departments of government.
51. How we have treated the Indians.
52. How we manage our great national parks.
53. How Uncle Sam reclaims arid lands.
54. What is the principle of life insurance?
55. What is business efficiency?
56. Good and bad kinds of "free speech."
57. Some cure-alls for public ills.
58. Influence of motion pictures.

## XII

### BUSINESS AND SOCIAL LETTERS

84. Letters require just as much attention as any other forms of writing. Besides, they have their own conventional arrangements and limitations. Though business and social letters differ considerably from each other, they have many common characteristics, and some of these will now be discussed.

1. *Courtesy requires that we correct all hasty errors in a letter.* Especially true is this of social correspondence. What is more uncomplimentary than to send a letter to a friend when it is replete with small, careless mistakes? May not letters show personality of the writer as few other forms of composition do?

2. *Write full sentences in letters.* Do not omit the personal pronoun *I*. Whether the word is really expressed or not, it belongs there and by intention is there. Hence, it is no mark of humility or modesty to omit the pronoun in sentences. Do not write clipped or abbreviated English in letters. Never say, for instance, "Received your letter of last week," or "Yours to hand and contents noted." Use just as few abbreviations as you possibly can.

3. *Do not fill your first page of a friendly letter with apologies.* Elaborate excuses rarely excuse. Your friends want to hear what you are doing, not why you forget to write them. It is not good taste to conclude your

letter with exhortations to "write soon." If you are a prompt correspondent yourself, your friend will probably follow your lead without these urgings.

4. *Above all, do not drop into the careless rut of sameness.* Try to make each letter different from others. Business success now depends quite largely on original and effective appeals through letters. Triteness especially gets us nowhere. Some phrases to be avoided are these:

Your favor of recent date received.

In reply to your letter, beg to state.

Please note that, etc.

Thanking you in advance for your favor.

And oblige.

Will attend to same.

I owe you an apology.

Please find enclosed.

We beg to remain, etc.

Hoping to hear from you soon, I am, etc.

Please reply at your earliest convenience.

**85. Business stationery.** Uniform sheets of white paper are commonly used for business communications. The majority of firms now adopt a standard size of unruled paper, which is 8 by 10½, or half an inch larger in both dimensions. Odd sizes and tints are employed for special purposes, but they are regarded by conservative firms as not always in good taste. Mere difference or oddness sometimes conveys an unfavorable impression. Of course the more pronounced tints of paper should never be used; nor should the ink be other than black, blue, or green. Some prefer the green ink because it is supposed to be suitable to the eyes. Many firms now prefer to use black carbon paper for duplicating, but others still continue to use the purple or blue kinds. There seems to be a pronounced tendency now to use a black ribbon for the typewriter instead of a purple or other color.

*The writing should be placed attractively on the sheet.* This requirement necessitates a margin of at least an inch at the left, and a slight one at the right to avoid the impression of crowding the letters. Many business houses now leave very generous margins at both sides when the letter is brief. They seem to prefer this arrangement to the use of the half-sheet of paper. Many now prefer single spacing, with a double space, or two regular spaces, between the paragraphs or other main dividing portions. Almost every firm now employs a printed or engraved letter head, which is neatly centered on the sheet at the top. The tendency seems to be toward a small size of type, with no gaudy display, but many firms prefer blue ink, since it gives a little more character to the head than black. Probably the style of type which will longest prove of interest will be best for all normal correspondence.

Fold the letter by first creasing it so that the bottom portion will be slightly smaller than the upper. This method will leave a little of the under portion exposed, and it will thereby be easier to open the sheet. Next, the folded halves should again be folded once from right to left, and then once from left to right, leaving the sheet now in three about equal portions. Place it in the envelope so that it will not need to be turned about or over when the reader opens it. Fold a piece of paper as just directed and you will notice how it should be placed in the envelope. To open letters you should cut along the flap, not at the end, lest part of the paper itself be clipped off, should it fit the envelope snugly. Number 13 size envelope is used mostly for business letters. The next smaller, No. 5, is convenient if one wishes to enclose a stamped envelope for reply. Both these and others can be procured of any postoffice or commercial stationer.



**86. Parts of a business letter.** Convention decrees that the ordinary letter be divided into five distinct portions. They are variously named, as (1) *the heading*; (2) *the inside address*; (3) *the salutation*; (4) *the body or letter proper*; (5) *the complimentary close and the signature*. The requirements of each will be considered in detail.

1. *The heading includes the address of the author and the date of writing.* These are placed in two or three lines, just about an inch below the upper margin, and a little to the right of the center. Be careful to leave space enough so that abbreviation or finer writing will not be necessary to get all of the material on the paper. The second and third lines of the heading may be indented in turn, or they may be written as far to the left as the first one is. Even margin or box arrangement is not yet popularized. Printed letter heads may necessitate slight variation; for instance, they may arrange to have the heading in the middle of the paper or at the right. In every letter, street number, place name, and date of the heading should all occur together at the top of the letter. Do not place any part at the end.

*Dates are usually expressed in figures*; thus, *June 29, 1918*, spelling the name of months — or at least the short names — in full. Some business houses write thus, *June twenty-nine, 1918*, but the custom of spelling out the number is not at all established as yet. Only standard abbreviations are permitted, and these indeed may be reduced to a minimum. Never use the symbols 6/29, '18, or anything else like them. June 29, May 11, December 2, stand for the ordinals as well as for the cardinals; it is not necessary to add *th* or *d* to them.

2. *The inside address includes the full name and postal address of the person or firm to whom one is writing.* For business letters use the same form as that of the envelope. Familiar and personal letters often omit or abbreviate

the inside address. Certain types of literary and more formal personal letters often have the name and address of the recipient just below the letter itself at the left. In either position it should begin flush with the margin, and the second and third lines may be indented, or not, as one's preference dictates.

3. *The greeting, or salutation, should be placed just below the inside address as an introduction to the letter itself.* The regular form begins flush with the margin, on the same line as the part just above. Varying degrees of formality are recognized. Ordinarily, we use *Sir, Dear Sir, My dear Sir,* as salutation for a man; *Sirs, Dear Sirs,* or *Gentlemen* for a group or firm; and *Madam* or *Dear Madam,* or *My dear Madam* in writing to a married or unmarried lady. For rather formal letters, business or social, the colon is the standard punctuation to follow the greeting; for informal, especially friendly letters, the comma may be used. In addressing a friend, you should say *My dear John,* not *Friend John,* or *Dear Friend,* alone. The name of the correspondent may be used, thus, *My dear Dr. Collins.*

4. *The body of a letter differs in no essential from other kinds of writing.* Its purpose usually is to inform or to describe, and it will, therefore, be expository or descriptive. Epistles of friendly nature may be more informal, but they need not be careless. Slang in a letter is no more justified than it is elsewhere.

5. *The complimentary ending of a letter follows a regular form.* It stands just above the signature a little to the left, and is centered on the sheet so as to present a good appearance. The signature of the writer's name should run out even with the right margin. Business letters adopt set styles of close and signature. *Very truly yours,* or some similar form, is the one most often used. For letters of friendship, *yours cordially, yours sincerely, yours*

*faithfully* are often used. In writing to a near friend, some less stilted close is often advisable; yet one should beware of being grotesque or ludicrous only in trying to be different. *Yours respectfully*, for the most part, should be reserved for letters to superior officers, organized bodies of whom some favor is requested, or to an individual who is recognized as a superior in some regard. It is not a complimentary close for ordinary business or social correspondence, but may be used for petitions, appeals for aid, letters to government officials.

Use a pen and ink only for your signature. It is not a mark of good taste to sign a personal name in typewriting, unless the same form is repeated in handwriting. Business firms sometimes prefer to sign the firm name in type, and to add the name of the person responsible for the dictation. The latter is written with a pen. Letters of friendship preferably should be written by one's own hand, yet all semi-formal letters now more and more adopt typing.

Just how a person should write his name, of course, depends on personal taste. Every letter should have the full name and address of either writer or sender as a means of identification should the envelope go astray and reach some other person or postoffice than the one intended. As a means of information or identification, a married lady signs her own given name, and follows that with the name or initials of her husband. Grace G. Brown may write after her name in the line below, slightly to the right, Mrs. Henry G. Brown, in parentheses, thus:

*Grace G. Brown*

*(Mrs. Henry G. Brown)*

A lady who is widowed may sign her name (*Mrs.*) *Grace G. Brown*, simply; an unmarried lady may sign as *Grace G. Brown*, or if she prefers, (*Miss*) *Grace G. Brown*.

*The five portions of a complete letter may be illustrated by a skeleton or specimen as below.* The marginal lines represent the form, but necessarily not the size of the business paper.

(Heading)

148 Thomas Boulevard,  
Detroit, Michigan,  
September 1, 1921

(Inside address)

Messrs. Lamson and Perkins,  
329 Fourth Street,  
Cincinnati, Ohio

(Salutation)

Gentlemen:

(Body)

We shall be glad to forward some copies of the "Printer's Journal," as you request in your letter of August 30.

(Formal close)

Very truly yours,  
Globe Stationery Company  
*by S. S. Brown*

GGB-LY

## SOCIAL LETTERS

**87. Stationery.** For the ordinary social correspondence, rather small paper is used. This varies in size, quality, and color according to the dictates of custom or fashion of the moment. It is less conventional than the common business stationery. The commonest size for social notes is about 5 by 8½ of white folio, with envelopes to match in quality and style. While the business sheet is folded three times, the social note is folded but once,

crosswise, and is then placed in the envelope conveniently for opening and reading. At different times odd sizes and styles of stationery may be used, and some good authors prefer a certain individuality, yet it is easy to make oneself ridiculous by using the highly scented or tinted styles.

*The personal letter is colloquial, familiar, and unconventional.* Good letter-writers somehow avoid being cheap or tawdry, but at the same time are perfectly at ease. The best letter approaches near to real conversation. Some of the five parts are omitted in most personal letters, and yet the date and place of writing are rather necessary. "At home, Tuesday," does not give one much information when later he wants to know just when a letter was written or received.

*Formal notes* belong in a class by themselves. They are used mainly for invitations to weddings, receptions, balls, and other distinctly formal occasions. They follow conventions more even than business or social letters. Some of the main differences will now be noted.

1. *Dates in formal notes are usually spelled in full.* They are placed at the bottom of the sheet, not at the top. Street numbers, too, are often spelled out.

2. *Third personal pronouns are used.* In writing a formal note, one must avoid dropping from the third into the first or second person.

3. *Replies to formal notes follow the same plan.* Whenever it is possible the wording is similar.

4. *Recently it has become a custom to have engraved forms for dinner or other functions printed,* leaving blanks for the name of the person invited, which is written in. Some persons also insert the date when the affair is to be held.

5. *Careful distinction should be made between formal and informal occasions.* It is the function of a treatise on

social customs, rather than of a book on English composition, to point out just when certain types are in good taste and when they are not. Directions are too elaborate to be included in a book of the kind we are using.

### EXERCISES

1. Let the teacher and members of the class collect business letters. Have some of these examined and studied during the recitation hour. Point out departures from usual forms, and state whether they seem good or not. Criticize any letters which might be improved.

2. Write a letter to J. S. Marshall and Company, 189 Fifth Avenue, New York, N. Y., ordering three books. State the titles, names of authors, and prices. Provide in some way for payment. Tell how the books may be shipped.

3. Some goods which your firm ordered three months ago have not been received. Write a letter of complaint. Describe the goods and inquire whether they were shipped soon after you ordered them. Ask what transportation for them was provided.

4. Reply to the letter mentioned in No. 3. Be detailed and specific, giving real information. Do not state that the matter will be attended to and nothing more.

5. You wish to buy a carpet, or a kitchen range, or some other article for your house. Write a letter of inquiry to some firm which handles the goods you desire. Describe in some detail what you want, and state the prices you wish to consider.

6. Some firms have advertised for students to work for them during vacation time. Answer two of these, making inquiry of one as to the kind of work, and making a formal application to the other. State something about yourself to let the prospective employer know any special qualifications.

7. A friend is agent for a book. He wants you to write a letter of commendation of both him and his book.

8. Your firm has transmitted a complaint to you. Write a reply, telling what has been done to investigate and satisfy the objections made by the correspondent.

9. Write a letter to your school or town paper complaining of some abuse. Be specific and make some real point. Don't merely "kick."

10. Write a letter to your senator or congressman asking him to support a certain measure now before the state or national legislative bodies. Tell why you think the bill should be passed.

11. Petition the faculty for a change in your course. Explain in detail what you now take, what you wish, and why you want a change.

12. Your parent or guardian has written you to ask why you have not improved in your studies since last report. Answer him.

13. Suppose a real estate agent is trying to sell you a house. Write his letter describing the place in detail. Write your answer objecting to certain things about the property, — location, slope of lot, or something else.

14. Write the agent's reply to your letter of No. 13.

15. Select some "Help Wanted" advertisement from a local paper. Apply for the position mentioned, describing yourself as being specially qualified. Try definitely to get the employer interested.

16. Describe some trip you have taken, and address your account to some member of your class. Let the member write a reply.

17. Your school friend has won a prize or succeeded in some special contest. Write a letter congratulating him.

18. Write a note to your teacher, explaining why some work was not prepared promptly.

19. The faculty has asked you to explain why your work of late has been unsatisfactory. Prepare a suitable reply.

20. After visiting in the home of your chum's mother, write to thank her for entertaining you. Send a simple gift, which you mention in your letter.

21. You wish to engage some other school in a literary contest. Write to the secretary of the group which might be willing to consider it, explaining the nature and rules of the proposed contest.

22. Prepare an advertisement offering your house for rent. Be sure you describe it briefly but clearly. Write a letter in reply from some prospective tenant.

23. Write an invitation for a formal party to be given by your class in school to some other group of students. Write the formal reply.

24. Write a wedding invitation, a wedding announcement, an invitation to a formal dinner.

25. Your friend reports that a package was sent to you two weeks ago. Write a letter asking the postmaster of your town about it. Describe the package, name the day when it was sent, and such other details as seem necessary.

## XIII

### HOW TO READ AN ESSAY

88. Essays in magazines and papers are used more and more to disseminate opinion. Great and little minds are still busy working out their favorite utopias. Solutions for the ills of society are numerous and conflicting. Much writing is now in process to show the benefits of one or another of these varied plans for social regeneration. It therefore behooves all of us to take soundings and once more find our bearings upon some important questions. *No thoughtful person can now afford to neglect essays.* Nor can one afford to miss the good in the old masters of our noble English prose.

Recently, the vogue of fiction has been tremendous. Are you among those numerous persons who cry for entertaining stories in place of the usual reading of the essay in our school and college courses? Many people will continue to find their principal literary diversion by reading various types of long and short fictions. It is expected that they should. Yet the leaders of opinion must now turn as never before to the serious consideration of modern life. The essay furnishes a convenient outlet for the opinions of thinkers. You should cultivate the habit of reading more than the fiction, or human interest articles, of magazines and newspapers.

89. Then, besides, you have a genuine pleasure to anticipate if you do not already know the older essayists. Some of the authors like Bacon and Emerson and Macaulay you will read in required courses in the schools.



Others you will have to discover for yourself. Every person finally comes to recognize favorites among the prose masters. Search a little and yours will come into your own life to broaden and enrich it.

One reason why so many of us dislike serious reading is because we have never trained ourselves either to understand or to appreciate its points of excellence. Since action is the chief interest of young and undeveloped minds, thought continues to fall into a relative position of neglect. Yet the schools more and more aim to develop trained methods of thinking. Not among the least of the helps are essays. With the hope of assisting some who may not understand how to read serious discussions, a few simple directions will now be given.

**90. Four things must be considered in reading essays, — the thought, your own information or thought on the same subject, the literary style, the author's life and personality.**

1. *Essays must be read slowly to get the full thought.* They do not permit of hasty bolting; nor are they suited to our listless moods. Such compositions do not make light summer reading, for they have to be weighed and considered, as Bacon says. First of all, obtain the author's viewpoint. You cannot hope to understand all before you have one's attitude toward the subject he discusses. With the initial reading some passages, of course, may be obscure. These may be left for later examination after you have finished the preliminary reading. Notes and a brief outline help toward understanding the main divisions and statements.

2. *You have not mastered the essay till you have thought about it.* This form of composition is not for entertainment merely; hence, both reader and author have to contribute. Most essays are planned to stimulate some

thought and discussion. No good author expects us to agree with him at every point. More often he wants us to think for ourselves ; or he would like to provoke discussion of all sides of a problem. He looks on his own work as but one contribution of many to the subject. Before you finish the careful study of an essay, you may need to look up other authors and authorities. Some references need to be explained. Above everything else, you should take stock of what you know of the matters discussed.

3. *Literary style should interest you.* Much of the pleasure of reading comes from an appreciation of effective style. Figures of speech should never be passed over lightly. Nor should allusions that first are unfamiliar. Most good texts explain doubtful and obscure references. Every word that is not understood must be looked up.

4. *The author's life and personality are always interesting.* To know what one's experiences have been is often to account easily for any strange biases he may have acquired. One who has individual facilities for gaining information is trusted more than a person who merely has ideas to express. Yet the essayist, like the dramatist, is not always under obligation to express all that he thinks, or even to express opinions with which he is in hearty accord. Now and then he may present ideas for the purpose of confuting them, or to get them discussed freely.

Some specific questions you may ask of the author are these :

Does the author seem always to believe just what he says?

Does he seem to be trying to shock, or interest readers, by stating doubtful or paradoxical thoughts?

Is he in earnest or playful? Is he satirical? Is he just or unjust in his criticisms? Is he superficial or thorough? To what extent do you accept his conclusions?

What flaws do you notice in his reasoning?

Should you like to know the author? or to read more of his writings?

91. **The history of English essays.** Previous to the latter part of the sixteenth century, a separate type of composition known as the essay was not heard of in England. Before the development of Elizabethan literature, along with other types, the essay was still unnoticed as a special form. It was bound up with fiction, preaching, and with some dramatic productions. No sharp line was drawn between the sermon, what we now call the essay, and the story. All were often found in short narratives. Often the three were jumbled in a way no modern criticism sanctions. To take a simple subject and write down opinions about it consistently was not thought worth while. You must not get the idea that material now confined to the essay form was never used. On the contrary, much discussion was prevalent all through the Middle Ages. Yet this was always presented to illustrate a point, as in a sermon, or to moralize on a narrative. To consider truth as existing for its own sake was not customary. It must be bound up with some definite preaching or with some story in medieval literature.

In the last decade of the sixteenth century, a Frenchman named Michael, the Lord of *Montaigne*, began to explore the world of thought and impression in what he called "essais." These little trials or experiments led to many similar excursions into more or less formal essays. The Montaigne method is one of genial self-analysis. Montaigne usually records his own feeling and thoughts as inspired by the world about him. He does not always seek to find the precise truth. No subject is too common or too abstruse for him, as he rambles through the picturesque avenues of his own thought. The variety of his essays is both startling and refreshing. In one little essay he discusses various Odors, in the next he considers Prayers and Orisons; one essay on Thumbs is followed by

another on Cowardice, the Mother of Cruelty. Many of our modern English authors have found a delightful and permanent friend in the Lord of Montaigne.

✓ *Francis Bacon*, just before 1600, developed the essay in English. Bacon is called the father of the essay, as well as the father of modern, scientific, or experimental reasoning. This is called the inductive method. From his many years of activity as a politician and office-holder in the time of Queen Elizabeth, he later developed a philosophic and exact type of essay. When he was convicted of taking bribes while acting as judge, he was forced into retirement; and then revised and extended his essays, which went through a number of different editions during Bacon's lifetime.

Every student should become familiar with these first formal English essays. Bacon commonly takes a broad or a general topic like Truth, Riches, Friendship, Books, or Religion, and aims to reduce within smallest compass all that may be truly said about the subject. He sought to reduce truth to its lowest terms. Though he is more exact and less discursive than Montaigne, the French author is often more human and more readable. Where Montaigne is concrete and practical, Bacon tends to be abstract and formal. Each has both profound and superficial essays. Not a few of Bacon's seem thought out to no definite conclusion. Others summarize the wisdom of the subject. Highly prized by all lovers of good literature are the essays on Truth, Books, and Friendship.

No great progress was attained from the age of Bacon to the time of *Addison* and *Steele*. After Bacon the next pronounced development was in the periodical essay. This kind was warmly greeted by the public, which then, as now, was not anxious to read collections of essays in books. The genial, rambling form of discussion or rem-

iniscence was now coming to perfection in the *Spectator* papers. These are somewhat like our editorial, or other kinds of essays, which now make up some of the serious reading of our newspapers. Following the lead of Addison, numerous journalists wrote on a multitude of topics. All sorts of social, religious, and even narrative subjects were turned to account. The reading of essays became a vogue. Thus, when interest in the drama and in poetry like Milton's noble epic declined, attention was focused on prose. Matthew Arnold speaks of this age, during the lifetime of Pope (the literary period from the death of Dryden in 1700 to that of Pope in 1744), as the age of prose and reason. Authors liked to express their ideas on all sorts of topics.

Best of the essays of this period were the Roger de Coverley series in the *Spectator*. They present to us a group of interesting people, with all their foibles and humanity. No doubt Addison and his fellow authors, who wrote with him for the *Spectator*, modeled their people from real life characters. Old Roger de Coverley, the genial squire, in his country estate, is one of our lovable friends. With his whimsy humor and his peculiar turns of thought, he is always real and human.

Later *Johnson* and *Burke* continued and broadened the essay. In his *Lives of the English Poets*, Johnson combined criticism with delightful biography. *Burke*, in his political essays, and in his noble orations, made the essay more philosophical, more logical, and thoroughly in earnest for worthy causes. His *Conciliation with the American Colonists*, both in subject and in form, after a century and a half of change and adjustment, is among our best specimens of dignified, enlightened public speaking. By means of broadsides and political pamphlets, writing for both Whig and Tory, without letting his right know

what his left hand was doing, Defoe commenced the century, and Johnson and Burke, with their followers, brought it toward a close. During all that time the essay had gradually broadened. Most of all, it had become the medium of enlightenment, the handmaiden of oratory, the equal of the public forum and the parliamentary debate.

Shortly after 1800 the founding of the great reviews gave the essay a new impetus. The *Edinburgh Review*, dating from 1802, and the *Quarterly*, from 1807, opened wide to essayists who had literary or political discussions to place before an interested public. New ideals in writing, as well as in life, claimed attention. The Romantic revival was in full swing. Great editors passed judgment, not merely on the merit of the poets, but often found fault with their political and social doctrines. Favor with reviewers became more or less a matter of party or of social standing. Prejudice was rampant. Standards of criticism were either crude or antiquated. According to the conventions of the age of Gray, or of the earlier period of Pope, the newer romantic poets were judged. Many editors and most people were puzzled by the varieties of poetic forms and especially by the opinions and sentiments of the poets themselves. *Wordsworth* was hailed, not as an original poet, a creator of a simple and more sincere school, but as a mere twaddler and trifler; for he had condescended to sympathize with the poor and the unfortunate. *Keats* was jeered because he came of very humble origin — his father was employed in a livery stable — and also because he was not a university man. *Tennyson* himself was not recognized for his true lyrical gifts, but was called a sentimental rimester by the critics.

In spite of the limitations of critical theory, men like *Jeffrey*, *Hazlitt*, and *Sidney Smith* molded the essay into a

better form. The great reviews now encouraged authors by paying them for contributions. They often wounded when they might have soothed the feelings of young authors; they often let political opinions interfere with their sober reasoning; and yet they did much for our literature. They encouraged men like *Carlyle* and *Macaulay*; they welcomed contributions from *De Quincey* and *Lamb*. Were it not for the great reviews, we might never have heard of *Elia*, or of the English *Opium Eater*, or of *Sartor Resartus*. The varied whimsies of Charles Lamb, the poetic and dreamy musings of De Quincey, and sturdy and original philosophy of Carlyle represent the best in the first quarter of the nineteenth century.

*Macaulay* as an essayist is known almost as well as Macaulay as an historian. You may have read his account of the life and works of Milton. For logical development, and sheer command of facts, Macaulay leads all the essayists. His compact and simple style might be a model for our own essays. Here in America, during the middle of the nineteenth century, *Emerson* and *Lowell* represented the best of our essayists. The former like Bacon tried to discover salient truths, which he embodied in lucid aphorisms. By his clear exposition of the doctrine of self-reliance Emerson inspired many young people to firmer and nobler living. Lowell is still regarded as one of our foremost literary critics. His work is admired for its justness of estimate, its wealth of illustration and example, and his graceful and genial style.

Thus down to our own time two streams of essays have flowed from these early fountain heads. Bacon and Montaigne have both found many delighted readers, and not a few conscious imitators.

Emerson once again like Bacon sought to reduce his thoughts on varied subjects within the short compass of

essays. He gave us studied wisdom in short, pithy sentences, many of which have become almost household quotations during the last half century. Other men turned scientific truths into essay forms, until shortly before the middle of the nineteenth century the essay was used for many sorts of discussions. It was the chief weapon of the tractarians, who sought to spread religious truth far and wide among the people of England. Later it was taken up by scientific authors like Huxley, Spencer, Darwin, and Tyndall. For a long period the works of these men were eagerly sought by all inquiring minds. Not the least interesting during this period are the various essays by J. H. Newman, who published a number of spirited defenses of his own change of faith and his turning from the Church of England to the Church of Rome. As never before, here the essay became more logical, more exact, and more powerful as a weapon of controversy.

During this same period, continuing even to the present, a host of authors of the Montaigne type of essay entertained thousands of readers. The *Addisonian* essay again came to its own in the varied writings of Washington Irving. Polish, urbanity, and gentle good humor took their place as literary virtues. Men walked about, returned to their lodgings, and wrote of what they saw. But Hawthorne and Poe began their literary work with attempts to combine description, narrative, and pungent comment. Thus they, and many others, laid a good foundation for our later English and American literature. During this period in England, *Thomas Carlyle* in his *Sartor Resartus*, a series of narrative essays, and in his *Past and Present*, to mention but two of his varied works, added originality, caustic comment, and a canny Scotch interest in public affairs. The influence of Lamb, De Quincey, Hazlitt, and many others, living and active, when



the great reviews were founded, still swayed the pens of men like Macaulay. He perfected the literary essay, made literature of historical facts, and attempted, in his compact, insistent, and illumined style, to interest all men in the glories of the past of England.

Until the coming of *Robert Louis Stevenson*, who commenced to write just after 1875, the essay in England was dominated still by Carlyle, Macaulay, and Lamb. New impetus was given to the genial, personal essay by Stevenson, who was a close reader and admirer of Montaigne. Stevenson gave the essay new life and human interest. He wrote of his own affairs, his fellow men, and often of his reading. Some of his papers like the *Gossip on Romance*, *A College Magazine*, and his account of the French vagabond poet Villon — later to be the basis of his story entitled *A Lodging for the Night* — have perpetual interest.

Meanwhile, here in America, another generation of followers of Irving charmed their public. Young and old alike turned to the magazine, to the daily paper, to the occasional publication in book form of human interest, narrative essays. Many of them were meditative, or even pensive and melancholy. Perhaps the most famous trio of all these men was *Charles Dudley Warner*, *Oliver Wendell Holmes*, and *Donald Grant Mitchell*, who called himself Ik Marvel in some of his writings. Warner was an active journalist for many years. His editorial comments, travel letters, and genial papers were collected in books like *Backlog Studies*. Holmes developed the biography and personal peculiarities of his Autocrat, a man who was gifted with wit and keen observation of many things, a record of some of which you may read with pleasure in *The Autocrat of the Breakfast Table*. Ik Marvel revealed much of his thought and character in his genial and sometimes pensive *Reveries of a Bachelor*.

Some of our recent magazines have replaced the old reviews as mediums for the publication of essays. Of late a new host has arisen, and hardly any subject now is unfavored by the glance of the essayists' penetrating gaze. *L. B. R. Briggs*, *H. S. Canby*, and several others have written much wisdom and kindly advice for the benefit of students in our schools and colleges. *S. McC. Crothers*, *Agnes Repplier*, and *Woodrow Wilson* are some of the many who have discussed varied problems with original and interesting views of literature and human conduct. Men like *John Burroughs*, *Richard Jefferies*, *John Muir*, *Dallas Lore Sharp*, *Norman Duncan*, and *Theodore Roosevelt* have followed their master, *Henry David Thoreau*, in the penetrating and intelligent observation of outdoor life.

**92. How to read an essay in detail.** After the thought and purpose of an essay have been determined, a more careful study of the elements may be made. The questions given here are designed to cover almost any form of essay. More specific ones regarding a definite type, or a certain author, may be designed as occasion prompts.

1. *General.* What is the plan of the whole essay? Is the author trying to win our confidence for a certain opinion? or is he trying to instruct? or is some other purpose evident?

2. *Thought.* Do you find all the chief thoughts clearly expressed? Have you been able to clear up any obscurities? Do you accept the writer as an authority? What new material or ideas does he present to you? Do you think of additional facts or details, which might be considered? Is there anything noteworthy in the way the subject is enforced? or anything peculiar, unusually attractive, or picturesque in the illustrations? Have you summarized the thought in topic or sentence form?

3. *Style and author.* Does the author seem interested in presenting his material? or more so in being clever or original? What means are used to vivify or unify the whole essay? Is anything gained by special methods of summarizing? or by transitions? or by subordination? What types of sentence seem to predominate? Are the sentences rhythmic? What is the general plan of paragraphing? How do you think you could understand the author more clearly? Does he reveal himself in his essay? or is he somewhat impersonal in what he writes? Would you like to know the author better? Why?

### SOME ESSAYS FOR READING AND STUDY

#### VOLUMES OF ESSAYS

- ✓ ADDISON, JOSEPH: *The Spectator Papers.*
- ✓ ARNOLD, MATTHEW: *Culture and Anarchy.*
- ✓ BACON, FRANCIS: *Essays.*
- BENNETT, ARNOLD: *How to Live on Twenty-four Hours a Day.*
- BENSON, A. C.: *From a College Window.*
- ✓ BRIGGS, L. B. R.: *School, College, and Character.*
- BURROUGHS, JOHN: *Far and Near.*
- CANBY, H. S.: *College Sons and College Fathers.*
- CHESTERTON, G. K.: *Tremendous Trifles.*
- CROTHERS, S. MCC.: *The Gentle Reader, The Pardoner's Wallet.*
- CURTIS, G. W.: *Literary and Social Essays.*
- ✓ DE QUINCEY, THOMAS: *Narrative and Miscellaneous Papers.*
- ✓ EMERSON, R. W.: *Essays, First and Second Series.*
- HAMERTON, P. G.: *The Intellectual Life.*
- ✓ HAZLITT, WILLIAM: *Sketches and Essays.*
- HOWELLS, W. D.: *Impressions and Experiences.*
- ✓ HUXLEY, T. H.: *Discourses Biological and Geological.*
- ✓ JAMES, WILLIAM: *Memories and Studies.*
- JEFFERIES, RICHARD: *Field and Hedgerow.*
- ✓ LAMB, CHARLES: *Essays of Elia.*
- ✓ LOWELL, J. R.: *My Study Windows, Democracy.*
- ✓ MABIE, H. W.: *My Study Fire.*
- ✓ MACAULAY, T. B.: *Essays.*
- MATTHEWS, BRANDER: *The American of the Future.*

- MITCHELL, D. G.: *Reveries of a Bachelor.*  
 MONTAIGNE, M. DE: *Essais.*  
 MORE, P. E.: *Shelburne Essays.*  
 ✓ NEWMAN, J. H.: *Idea of a University.*  
 PAGE, T. N.: *The Old South.*  
 ✓ PALMER, G. H.: *Self Cultivation in English.*  
 PATER, WALTER: *Appreciations.*  
 PERRY, BLISS: *The American Mind.*  
 PHELPS, W. L.: *Essays on Books.*  
 REPPLIER, AGNES: *Happy Half-Century.*  
 ✓ RUSKIN, JOHN: *Sesame and Lilies.*  
 SHARP, D. L.: *The Fall of the Year.*  
 ✓ STEVENSON, R. L.: *Memories and Portraits; Virginius Puerisque.*  
 VAN DYKE, J. C.: *The Opal Sea, The Desert.*  
 VAN DYKE, HENRY: *Days Off.*  
 WARNER, C. D.: *Backlog Studies.*  
 ✓ WILSON, WOODROW: *Mere Literature and Other Essays; Addresses and Essays.*

#### INDIVIDUAL ESSAYS

Most of these will be found in the books mentioned under Volume Collections.

- ✓ ADDISON, JOSEPH: *Thoughts in Westminster Abbey, Sir Roger de Coverley, The Vision of Mirza.*  
 ✓ ARNOLD, MATTHEW: *Sweetness and Light, Hebraism and Hellenism.*  
 ✓ BACON, FRANCIS: *Truth, Friendship, Studies.*  
 BENSON, A. C.: *Criticism of Others.*  
 BRIGGS, L. B. R.: *Transition from School to College.*  
 BURROUGHS, JOHN: *In Green Alaska, Wild Life about My Cabin.*  
 CANBY, H. S.: *The Luxury of Being Educated, The Undergraduate.*  
 CROTHERS, S. MCC.: *The Gentle Reader, Christmas and the Spirit of Democracy, The Evolution of a Gentleman.*  
 ✓ DE QUINCEY, THOMAS: *Levana and our Ladies of Sorrow, Style, The Flight of a Tartar Tribe.*  
 ✓ HAZLITT, WILLIAM: *On Reading Old Books, My First Acquaintance with Poets, On the Feeling of Immortality in Youth.*  
 HOWELLS, W. D.: *I Talk of Dreams.*

- ✓ HUXLEY, T. H.: A Piece of Chalk, On Science and Art in Relation to Education.
- ✓ JAMES, WILLIAM: The Moral Equivalent of War, The Social Value of the College-bred.
- JEFFERIES, RICHARD: Hours of Spring.
- ✓ LAMB, CHARLES: A Dissertation upon Roast Pig, Dream Children, The Superannuated Man, Poor Relations.
- ✓ LOWELL, J. R.: Democracy, On a Certain Condescension in Foreigners.
- ✓ MACAULAY, T. B.: Milton, History, Addison, Lord Bacon.
- MATTHEWS, BRANDER: American Character.
- MITCHELL, D. G.: Morning.
- ✓ NEWMAN, J. H.: Knowledge Viewed in Relation to Learning.
- PATER, WALTER: Style.
- PHELPS, W. L.: Realism and Reality in Fiction.
- REPLIER, AGNES: Perils of Immortality.
- ✓ RUSKIN, JOHN: King's Treasures, Queen's Gardens, The Mountain Gloom, The Mountain Glory.
- ✓ STEVENSON, R. L.: The College Magazine, Apology for Idlers.
- ✓ WILSON, WOODROW: Mere Literature, Flag Day Address.

## XIV

### ARGUMENTATION AND DEBATING

**93. Argument is almost universal.** More or less formally we argue every day. Some of our discussions may be debates, which are arguments with one or more opponents. Yet by taking first one side and then the other, a person may continue an argument alone. Was yesterday cooler than to-day is? If it is cooler, what sort of clothing would be more suitable? Would that dark, heavy suit, or the light one, be more adaptable to my engagements? To decide such a question, a degree of reasoning is needed; and reasoning, pro and con, about a subject is argument. Debating is oral and implies a discussion between people representing different sides.

Before we proceed with either oral or written argument, however, it is necessary to understand the process of reasoning correctly. Some definitions will clear up initial difficulties in understanding the terms used in arguments.

1. *Proof is the process of establishing the truth or falsity of a proposition.* In arguments the statement of something to be shown true or false is the proposition. It is worded affirmatively.

2. *Evidence is the material or the varied items of the proof.* One of these terms is general; the other the corresponding specific name. To prove is to arrive at truth by a process of reasoning. Evidence is of two kinds, direct and indirect. Testimony is direct evidence; the testimony of witnesses in court is the most common form; yet any statement made by another person, whom we

recognize as an authority, is direct testimony. It may be either oral or printed. It may also be any object or thing, an "exhibit," as it is called in court. Indirect evidence, on the contrary, is reasoning from one set of facts to another; or from one incident to its cause or conclusion. Thus, indirect evidence is a statement of relationship. It compares things; it "puts two and two together," and thus forms a new judgment. Indirect evidence has also been called circumstantial, since it is circumstance, rather than any direct testimony, which is at the basis of indirect evidence. One man is seen entering a house just before burglary is committed. An accused person is the owner of a revolver with which one has been slain. In both instances, a conclusion of guilt is based upon the indirect or circumstantial evidence. Since many recognized mistakes have been made in forming conclusions from circumstantial evidence, prejudice naturally is against it in courts of law; and yet, rightly handled, it is truly conclusive.

*All testimonial evidence may be tested in four ways.*

1. Is the authority or witness qualified?
2. Has he any personal bias or interest?
3. Is he noted for reliability and veracity?
4. Do any other witnesses either confirm or contradict him?

*Inferences may be tested also in four ways.* 1. Is the inference reasonable in itself? 2. Do all the details of evidence tend toward one inevitable conclusion? 3. Are there evident contradictions or discrepancies? 4. Does any witness, or any direct evidence, tend to contradict the inferences drawn from the facts or events?

3. *Argument is of two kinds.* Do you endeavor to prove that something is true or that it is false? Did the Norsemen really discover America? Was Columbus a Genoese? Who first reached the North Pole? These are questions

of fact. Argument upon them seeks to establish the truth, whatever it may be found to be. Do you endeavor to prove that something should or should not be done; that a certain policy should be or should not be adopted? Should the jury system in the United States be radically changed? Should the protective tariff be revised downward? Should the United States keep aloof from world politics? These are questions of policy or expediency.

4. *Reasoning is the consideration of evidence.* Narrowly, it is a logical process of arriving at a conclusion. We recognize two sorts of reasoning. They have been called induction and deduction, and they are complements of each other; two halves which make up the logical whole. Induction always proceeds to examine the facts, evidences, examples, and all concrete details, and from these makes a certain conclusion. From the examination it draws one unifying principle or law. The scientist, for example, examines ten kinds of fish, finally rejects two as not being in the same class as the others, and concludes that the remaining eight belong to the same genus or family. He reasons from the facts to the broad statement including them all. *Induction* is the name of this form of reasoning.

*Deduction*, on the contrary, begins with a general statement, theory, or law. Then it proceeds to find illustrations of this. Thus, it goes from the general to the particular, the concrete. The chief method of deduction is the logical syllogism, which commences with a general statement, follows with a particular or minor, and finally compares the two in a conclusion. If we say that *All men are mortal*, mention that *Lincoln was a man*, and conclude that *Lincoln was mortal*, we have completed the process of the logical syllogism. In the science of logic various rules test the validity of syllogisms, but it is not practical to mention them here.



5. *Debating is the presentation of evidence with reference to refutation by an opponent.* Refutation itself is the process of contradicting by evidence a statement or proof advanced by an opponent. Direct presentation builds up an argument; refutation tries to tear one down.

6. *Persuasion is an attempt to get others to carry out our policies or accept our ideas.* We convince when we make some one believe; we persuade when we get him to act. One precedes the other; for rational beings, in their best moments, act only after mature consideration. To illustrate persuasion, let us suppose a man desires to adopt a child. "This one is all right," he readily assents, "and yet I'll not take him now." Again and again he says the same. Since he does not act upon his information and belief, he is not persuaded, even though he is convinced. Persuasion appeals through the feelings and the nobler sentiments of mankind. Show a regard for justice, a desire for fair play, a defense of the helpless, sentiments of morality, truth, and honor; and you are likely to win your audience.

94. Let us now examine briefly the successive steps in the consideration of a subject for a debate. Whether the argument is presented orally or in writing, the method is similar; and the divisions will be the same. First of all comes the choice of a subject. This is the topic for discussion. It has to be limited and turned into a proposition for debate. Next, the question is thoroughly analyzed in all its bearings. Then, the main arguments are presented in the brief. The fourth step is the development of these arguments. In the oral debate the speakers have two chances to speak, — one for the direct, the other for the refutation arguments. In the written debate no such division is necessary; for the person says, without any interruption, whatever he thinks is relevant to the

discussion. At the end of every written or oral debate, there should be a brief summary of the points claimed.

95. The choice of a subject should be given great care. Just what the subject is to be is not so important as many young debaters seem to think. Too many try to select a topic, or to juggle the wording, so as to win the decision of judges. That is not good sportsmanship; nor is it real debating. Almost any subject makes an interesting debate, provided it satisfies a few positive requirements. It must have two evenly-balanced sides; that is, must not obviously be one-sided. The ideal subject would be one that gave no advantage whatever naturally to either side. That condition is rarely attained; and yet it must be approximated in every debate. Again, the subject for a debate must be timely. Questions already decided in the opinion of most persons; those which have no immediate interest; those which are theoretical merely, have little value. We no longer debate seriously subjects like the momentous question of how many devils may dance on the point of a needle. Such things are left behind with the pedantry of the Middle Ages. At present, questions are taken from economic, literary, or moral interests.

*Subjects which may not lead to successful debates.* On the negative side, certain classes of topics must be shunned.

1. *Obvious subjects.* What everybody is willing to grant can hardly be debated. Whether the Prohibition Amendment, for example, should be passed is no longer a vital question; for we have already acted affirmatively. Whether it should have been passed might still be subject for discussion; and whether it should be changed will always be debated until public opinion is more unified than it is now.

2. *Subjects which hardly admit of a decision.* Debates over the impossible might make beneficial exercises in

speaking, yet they lack that interest which makes for successful debate. Subjects worded as comparisons sometimes cannot be pressed to a conclusion. Whether Byron or Wordsworth was a greater poet involves us in a maze of vague and discordant elements. The two men are so very different as individuals and as poets that there is not likely to be a working basis for comparison. To compare them in a single respect or even in several may be possible, provided the value of each item beforehand is determined. Questions containing *and*, *or*, and similar conjunctions may not be debated. The double question, for instance, might divide between the affirmative and negative sides. Half of it might fall in favor of the first; the rest in favor of the other side.

3. *Subjects negatively or vaguely worded.* Many of the simplest words are hardest to define. Often the more technical, or exact, a word is, the better its meaning may be determined, and the more clearly it may be used in argument. When the question contains a negative word, the affirmative thus becomes the negative, and vice versa. This arrangement is always confusing. Better not use any negatives in the wording of the question.

96. **Analysis of the subject constitutes the introduction to the debate.** Most unpracticed speakers rush right into the middle of their arguments or "points." Except in the simplest debates, much preliminary work must be done by the speakers (notably by the first affirmative) before the developed argument is in order. Five different steps make up the analysis that introduces a debate.

1. *The subject must be clearly, compactly, affirmatively worded.* For instance, the general topic is limited, and the narrow phase is put in form of a statement or proposition like the following: Resolved, that the open shop should be adopted in all trades.

2. *Every ambiguous word must be clarified.* Careless debaters forget that common, much-used words are hardest to limit to any single meaning. You should be certain, therefore, that you are using the words in their exact meaning. The first affirmative speaker usually defines the uncertain or ambiguous words. It is the privilege of the negative, however, to refuse to accept the meanings as laid down by the affirmative side. If this were not true, at the start, the affirmative could insist on some peculiar interpretation, and the negative would thereby at once be under a great limitation. Sooner or later, in every good debate, the two sides must come into essential agreement as to the limits and meaning of the subject. Otherwise, the discussion degenerates into a mere contradiction match; and that is never a real debate. In case of a public high school or collegiate debate, it is best for the two sides to get together on the meaning of the question before the time of the speaking. Just preceding or following the definition of terms in the debate, a short history of the question may be given, the object of which is to inform the audience as to why you are discussing the subject.

3. *Next discard all that is unessential.* Much of the argument that is possible is not always expedient or practical. You may need to decide on some arguments that may be excluded altogether. A few minor points may not be worth considering. Then, in the second place, both sides may agree to waive certain arguments; that is, to omit them. Again, sometimes an argument or more may not be relevant to the particular phase of the question you wish to discuss. The constitutionality of proposal for a change in United States law is often waived or conceded.

4. *The fourth step is a statement of all possible arguments that you have thought worth while.* Each side collects what-

ever it considers relevant on both affirmative and negative of the subject. These considerations are called the issues.

5. *From these issues a few are chosen to be developed.* Thus, out of twelve possible arguments, you may choose but half that number for the actual debate. The object in fixing the issues is to enable yourself to select the chief points wisely. Each issue or "point" finally selected is given an appropriate number like I, II, III, and so on.

Having gone thus far in the preliminary or foundation part, you are now ready to build your structure of argument proper. This second portion of a debate is called the body or development of the argument. It contains a sentence statement of the arguments advanced with appropriate proof in order, ranging from strongest or largest item to the smallest or most minute. Topical outline of the argument will not suffice.

97. Before we consider the presentation of either direct evidence or refutation, let us study the form of the logical brief. Already the first of the three parts has been considered. It remains now to notice the body, or developed argument, and then the conclusion, or summary. The introduction, as we have observed, contains all the preliminaries, but it does not present any real arguments. It merely defines the terms, gives the history of the subject, collects the few from the many issues, and states them in sentence form as "points." These latter are then taken up and developed fully in the main part of the brief and in the corresponding written or oral argument.

Some principles of the body of the brief:

1. *All statements are made in full sentence form.* The object is not only to notice the topics that are considered but also to reveal the main plan of the developed argument.

2. *Statements proceed from more general to specific, from large to small items of proof, from results to the*

causes which produce them. Under a single heading the sub-points become more and more definite, until toward the end they comprise only groups of figures or reasons.

3. *Each heading is joined with the minor one under it by some word of connection like for, because, in that.* In the introduction, this form of relationship is not possible, since the connections are not close.

4. *Each stage or bank of the brief, under a single point, gives the reason for the statement just preceding.* Thus, you will see, the whole structure under one argument is like an inverted pyramid; for the statements become more and more narrow, tapering toward the end, as the real pyramid tapers toward the top. To rest a pyramid on its apex in the sand would not be easily accomplished; and yet the pyramid of argument, thus inverted, proceeding from broad to narrow point, must support the whole reasoning. If any portion drops out or is weakened, the whole, of course, is correspondingly less strong.

5. *The conclusion is a restatement of the points that have been considered.* It rarely needs to be developed more than to the first or second stage. Therefore, the summary or conclusion will contain the chief points, with briefest statement only of the main reasons under them.

6. *So far as headings or numberings are concerned, the introduction, body of argument, and conclusion or summary stand as separate and distinct parts of the logical brief, except that the I, II, III, and so on of the conclusion will correspond to the same numbers as they are attached to the points in the body.*

7. *All logical subdivisions should be fully evident in the brief.* No single subdivision may stand by itself. Though it is evident to all that one may not logically divide a thing into one part, a common mistake is to allow a single heading to stand alone.

98. You should become thoroughly familiar with the plan of different outlines. The special nature of the logical brief may now be illustrated by a skeleton form to show the various parts, divisions, and arrangements of headings.

#### AFFIRMATIVE [OR NEGATIVE] BRIEF

*Resolved*, that immigration into the United States should be further restricted by Federal statute.

#### INTRODUCTION

I. *Definition of terms.* "Immigration" is taken as the law of the United States defines it. "United States" means our continental territory only. "Restricted by Federal statute" means by passing laws to deprive some immigrants at least of the privilege of coming. It will be necessary for both sides to know just what laws are already enacted. Every word must be scrutinized with reference to the meaning of the question at issue.

II. Points to be granted, waived, or excluded altogether.

III. The issues may be stated as follows: then comes a brief résumé of all points, first the affirmative, and then negative.

IV. We believe immigration should [or should not] be restricted further, because of these reasons: then follows a choice of a few points from the many stated under III.

#### BODY

I. First point ; for

A. First statement to prove it; for

1. First statement to prove A; for

2. Second statement to prove A; for

3. Third statement to prove A; for

a. First statement to prove 3; for

b. Second statement to prove 3; for, etc.

(1) First statement to prove b; for

(2) Second statement to prove b; for

(a) First statement to prove (2); for

(b) Second statement to prove (2); for

x, examples, statistics, or figures;

i, ii, iii, etc., illustrations.

B. Second statement to prove I; for

1.

2, etc.

a.

b, etc., as far as one need go as in case of A.

II. Second point, to be treated as I has just been.

#### CONCLUSION

We believe we have established the following-named points:

I. Stated same as I in the body.

II. Stated same as II in body.

III, IV, V, etc.

In connection with the work in argumentation, you should review the first chapter of this book, notably Section 4, which concerns the making of various forms of outlines.

99. Having chosen the subject and having prepared the outline in strict logical brief form, we are now ready to write or speak the developed argument.

Some general directions in debating may be useful to those who have had little practice.

1. *Better have a full knowledge of the entire question than a carefully memorized speech.* Though it is customary to write out and commit a first or direct argument, practiced debaters usually find it better to speak somewhat extemporaneously; or at least to be able to vary from the "set" speech as occasion demands. You may have heard some carefully prepared speech, which, in fact, did not cover the questions at issue, because the writer assumed that his opponents would say things which they actually did not say. In almost every debate some surprises occur, and good debaters think it better to adapt first speeches to suit these than to leave it all for the refutation.

2. *No doubt should ever be left as to just what you are trying to prove.* Do not launch out into the bewildering



sea of facts and figures unless you have informed the audience as to the significance of your voyage. Read as little from cards and books as possible. Quote only when exact words must be given. Unless fractional parts, hundreds, and tens are necessary to make a point, give all figures in "round" numbers. Say about ten thousand, rather than 9965. Be sure you notify the audience when you complete one part or one whole argument and turn to another.

3. *Reject all strange interpretations, obscure analogies, and hair-splitting arguments.* Audiences and judges have become tired of tricks in debating. You must win by straightforward and fair means, or you should not desire to win at all. To try to catch the opponents napping is not always a mark of deliberate skill in argument. Remember that you should convey the consistent impression that you are more logical, more fair, and more informed than your opponents are, — and not more tricky or more "smart."

4. *Try to unify your whole argument.* Do not let each point stand unrelated to the remainder. Above all, seek to convey an impression of a strong chain, with no weak links of argument. Try at every stage to criticize your own logic. Do not try to gloss over the weak points, or to deceive by irrelevant or other considerations. The audience and the judges are always quick to notice such confusions or imperfections.

5. *Be persuasive.* Polish your speech all you can, but remember that literary form is not logic. Some of the most literary and most finished arguments, after all, by analysis are found to be specious. You cannot flatter a competent judge into awarding you a decision. You cannot cajole him, and you cannot frighten him. Do not try to awaken the judges, from time to time, by yelling

at them, "Now, honorable judges, I have proved," etc. The honest and worthy judge will feel more at home if you refer to him as little as courtesy requires.

**100. Refutation is more important than direct argument as a test of debating skill.** Few debates are won on the strength of direct argument alone. Most debates are lost because the refutation is either weak or inconsistent with the facts, as developed in the direct presentation. For the affirmative to gain the advantage, it is necessary to present a program, and to defend it against attack. For the negative to win, sometimes all it has to accomplish is a clear refutation of the affirmative arguments. Yet, in many debates, the negative needs to offer an alternative plan; for one must show not only that the plan proposed is not ideal, but that some other is more feasible or more likely to bring about the reform or the advantage desired. Presumption always lies in favor of custom, or the prevailing mode. If the affirmative proposes a change, the speakers must show just wherein such a change is necessary. Second, they must show that their plan will accomplish the desired change. Third, they must argue, and show within reasonable limits, that no other plan is superior or more easily effected.

*Merely to deny is not to refute.* No amount of emphasis seems to teach this important fact to many debaters. Your opinion is no better than that of your opponents. Personal views of the speakers count for little. Never allow your arguments to degenerate into a denial match. One speaker may exclaim, rhetorically, "Do you think so? I don't. Therefore, I have proved." Thereby, he has not furthered his argument one iota. Perhaps, on the contrary, he has created a prejudice against himself. Nor will mere citation of authorities — books, magazine articles, letters, other speakers — always bring one to the

desired victory. Have not all theories, all schemes, however absurd, been supported by somebody? Hunt far enough, and you can find some person known to fame who will argue for any sort of proposal. Nor do you perforce win if you can cite five authorities, while your opponents can discover but three or four.

*In refutation three courses usually are open.* 1. You may admit most that the opponent has asserted; and then you may point out that his arguments and evidence do not apply to the case under discussion. Facts and figures, one must admit, are at times misinterpreted. 2. You may deny the evidence. To deny is to enter a direct negative contention. One debater argues that the proposal will benefit; the other debater argues that this same proposal will hinder the cause it represents. If you succeed in proving that the statements and inferences of your opponent are faulty, it makes little difference whether they apply to the case under consideration. 3. You may convince by stronger arguments, or more weighty statistics. In this case, you may admit that your opponent's contentions are reasonable; but then you may show that others are more reliable or more conclusive.

Effective refutation may not be taught by rules or by imitative methods. Much depends on the nature of the direct argument. One set of facts requires a certain mode of refutation; a different set requires almost the opposite. Whatever might succeed with one speaker, one argument, or one occasion might totally fail under different conditions. The good debater is always alert to the possibility inherent in the case itself. You should be on the lookout for loopholes in argument so that a refutation may be clear and thorough. Many fail because somehow they get the notion that it is all a matter of opinion. Good debating never rests wholly on opinions, no matter by

whom they are expressed. It does come from logical argument, clear exposition, rational connections between fact and theory, and persuasive reasoning.

Though refutation may not be reduced to rule, much can be accomplished by following consistent plans. Some of them may now be mentioned.

1. *Attack main arguments.* Never allow a picturesque illustration, a minor argument, or a side issue to take you unawares. Your opponent may try to draw your fire upon unessentials. Every argument, to be made worth while, must be clearly stated, and it may be just as clearly refuted, if you have the material at hand. Always make it clear to the audience that you are directing your fire at a certain point. That should be the main argument as advanced by your opponents.

2. *Never misinterpret or distort your opponent's arguments.* Unfairness quicker than anything else puts one at a disadvantage. To be fair you must restate your opponent's point as he has made it, — not as it may be easiest to refute. Even the changing of an essential word may convict you either of careless or of unfair methods. Honest courts of law now frown more and more upon the twisting of material, misquotations of references, wrong citations, and unfair inferences.

3. *Use references sparingly.* You should always remember that the original sources of your quotations must be at hand. If you cite an article in the *Atlantic Monthly* for January, 1919, you must have the number for that date at hand so that any opponent who is inclined to challenge your accuracy in quoting, or the inference you draw from a small part of the whole article, may be forced, if he persists, to read the exact words in question. Not often do we challenge an opponent's statement. To deny or question every second or third statement of the oppo-

ment is a mark of immature debating. You should, in fact, always have material at hand to refute all parts of the opposing arguments. In making quotations, use the verbatim of the original when his wording is more forceful than a paraphrase could be made, or when exactness with regard to every word is imperative. In all other references, put the original statements in your own wording.

4. *Anticipate refutation only when some objective is thereby made more certain.* To state the opposite before the opponent has advanced an argument, however, gains little in itself as a method. No virtue lies in mere priority. Wait, therefore, until your opponent has stated his argument; and then proceed at leisure to attack it. Otherwise, by setting up a man of straw to attack, you may have your dummy taken into camp and used by your opponent. That is, you run some little risk by anticipating; for you may give your opponent hints of possible arguments which may have escaped notice during the preliminary working up of the topic for debate.

5. *Be sure not to forget the summary after your arguments have been outlined.* Never conclude your presentation without repeating what points you have tried to establish. Whether you introduce your argument by stating in order all you wish to prove may be left to needs of the occasion and your own choice; but, at the end, you must not avoid the summary. If your main points are not clearly stated before then, they must be so clarified after your main arguments are concluded. Every debater, after the first affirmative or negative speaker, should also summarize the arguments of his colleagues. The last speaker, then, will make a review of all that both he and his colleagues have sought to establish.

**101.** Refutation of fallacies is specially important. Any fault in the reasoning process is called a fallacy. Of the

many classifications of fallacies, it is not possible here to speak. All debaters should be familiar with some good book on logic similar to the text by Jevons, as revised by David Jayne Hill.

Only four of the commonest fallacies may be considered, but they are typical.

1. *Hasty generalizing* is the most prevalent fallacy in our high school and college debating. To generalize is to apply a statement or principle to all objects of a class. If all really belong to a single class — if they have enough common characteristics — our reasoning is not faulty. Yet it is easy to compare two things which are really unlike; or to place under the same classification things which have too many dissimilarities. To prove that all men are mortal, we must examine all who have lived, or who will live. Since all hitherto have been mortal, we presume that all in the future will be; hence, for all practical purposes, we admit that all are mortal. The moment we discover a man who is immortal, at this moment our generalization is shown to be false. One exception invalidates a generalized statement.

Practically, in a debate, we apply four tests. They may now be considered.

a. Enough examples must be chosen to warrant generalizing. Sometimes that might mean fifty, or a hundred, or ten thousand; sometimes it might mean ten, six, four, or five. Several at least may be taken. It is usually hazardous to generalize from a few examples.

b. All examples must be typical. The best way is to take a few at random.

c. No exceptions are permitted. The samples must agree in essentials. Things might agree in five points, and differ in ten; yet they might be classified with reference to the five. If one differed from the rest in a single

point, it would be rejected, provided that point was one of the essentials already chosen.

d. Common sense is also to be taken into account. It is easy, by means of comparisons and figures, to seem to establish a statement, which the best judgment of all people rejects as inherently unsound or positively false.

2. *Words must be carefully used.* The fallacy of *ambiguous terms* is also very common. A speaker uses the word *Democrat* with the capital, then makes a swift and easy transition to the same word without the capital, and assumes that the word in both cases is the same. It is not. Again, a speaker shifts his ground. Having taken one meaning, or one interpretation, and now being pressed into a corner, he adeptly eludes capture by using the same word in a different meaning, or by taking a new interpretation of the whole subject. The terms must be used throughout the entire debate in the exact meanings of the preliminary definitions. Another form of fallacy is to assume a meaning, or fact, which is really to be proved. If we state that the "base act" should be punished, we at once commit a fallacy; for it is our business to show that the act is base, and then, having proved that, we may reasonably expect that others will admit that it should be punished.

3. *Relationships must be proved.* To assume them is to fall into another kind of fallacy. Things are connected in time or by accident of position which, really, have no logical relationship whatever. This hasty method has been called the *fallacy of cause and effect*. A variety of the same fault arises when one takes a minor for a principal cause. You may attribute a cure to a certain medicine, whereas rest, better nourishment, fresh air, and other causes may be equally important. Again, you may attribute one phenomenon to be the cause of another,

whereas both are effects of a common cause; or they may have no relationship whatever, except that of position or time. To assume that the decrease in crime is due to new laws may or may not be the sole explanation. Different factors may contribute toward any given result. Hence, the use of statistics or figures, to prove a point, at best is often questionable. Sometimes we think one cause leads to a result, when, in point of logic, it has no direct connection at all. We assume that the mercury in our thermometer goes toward the freezing point because of the presence of cold. Is that the right, scientific explanation? How do you determine whether it is or is not?

Cause and effect may be tested by three simple rules. Assume that we notice a certain phenomenon, and wish to determine the true cause. Thus, the effect is known, and the cause is alleged. It may be determined by answering three questions.

*a.* Does the assumed cause really operate? Investigation may show that something else produces the effect we notice.

*b.* Is the cause alleged sufficient, by itself, to produce the known effect? Or does something else contribute?

*c.* Are there no other causes, which, apart from the cause you think you discover, are strong enough to produce the effect that you have observed?

## EXERCISES AND ASSIGNMENTS IN ARGUMENTATION

### I

Discuss the fallacy in each statement that follows. Name the trouble, as hasty generalization, false analogy, improper assignment of cause or effect, or something else. Do not be content with saying that a statement is absurd, foolish, or not true.

1. Naturalness is always preferable to artificiality. Hence, the natural method in studying languages is the best.



2. Intercollegiate sports should be discouraged; for they take time that might be spent in study. What is the syllogism here?

3. The air has grown cold this morning; the mercury has fallen ten degrees. One is the cause of the other phenomenon.

4. "Do not send me a blond stenographer; I never found one yet who could spell," said a business man.

5. It must be true; everybody says it is.

6. Motion pictures are bad, because children neglect their studies.

7. "Since I began taking your wonderful remedy, I have gained fifteen pounds in weight. I recommend it to all other sufferers."

8. "But a man must live," said a rascal to Dr. Samuel Johnson one morning to justify his own misconduct and dishonesty. "I do not see the necessity," said Dr. Johnson.

9. Dr. Brown just went up the street driving his automobile very fast. Somebody must be ill near us.

10. The referendum has worked well in Switzerland. Therefore, it should be adopted in the United States.

11. All fish live in the water. The whale lives in the ocean; therefore he is a fish.

12. All methods of dealing with the criminal have failed. This method proposed is only a different one. It is sure to fail.

13. In the years when Easter falls at an early date, there is likely to be an early spring; when it falls later, the spring is likely to be late.

14. Since the thief should restore all that he has stolen, a murderer, who is a thief of human life, should make restitution by giving up his own life.

15. The growth of a large business enterprise is like the growth of a perfect variety of roses. Smaller business, like small roses, must be sacrificed to produce the highest type.

16. This bill should not be enacted. It would lead only to an experiment, and would be sure to fail; for nothing like it has ever been tried before.

17. Censorship of newspapers is a foolish thing. Look at the good the press has done the country. It should not be hampered by a government censor.

18. Lyric poetry often expresses the real emotions of the poet himself. Therefore, it is certain that the *Sonnets* of Shakespeare tell us much of the man who wrote them.

## II

Tell briefly why each of the subjects noted below would not make a good subject for a debate.

1. Golf is better exercise than is football.
2. Shakespeare was not an educated man.
3. Much of the excellence of *Paradise Lost* is due to the fact that Milton was blind when he wrote this poem.
4. The author of a novel should not use the first personal pronoun, as George Eliot did, in commenting on the characters.
5. Every student should be honest in his written work outside of class as well as in the classroom.

## III

Take at least five subjects of current interest. Make a proposition for debate for each of them. Do not borrow.

## IV

Select two main arguments on one of the questions stated below. Develop them briefly in outline form, to show how you would establish the proof.

1. One should strive to be popular with his fellows.
2. The study we like best prepares us best for our life work.
3. Written term examinations should be abolished.
4. The good is the enemy of the best.
5. Housewives should feed tramps.

## V

Be prepared to speak as directed by your teacher on some subject of current or local or school interest. Be sure you analyze the subject properly, and summarize your points at the end of your talk.

## VI

Prepare for a class debate, which is to have two speakers on each side. Let each speaker have the floor twice, once for direct presentation and again for rebuttal argument, with the first affirmative speaker taking the floor last, in the second round of speeches. Notes may be used, but no debater should be allowed to read anything from them except quotations and brief summaries of points.

1. Capital punishment should be abolished in all states.
2. Further restriction of immigration is desirable.

3. The United States should insist that the independence of China be guaranteed.
4. Compulsory arbitration of industrial disputes should be provided for by the Federal Government.
5. The United States should adopt a cabinet form of government similar to that of England.
6. The Federal Government should have direct control of all interstate utilities.
7. The United States should grant immediate independence to the Philippine Islands.
8. The prison system of the United States should be made more reformatory.
9. For the student of average ability, the small college is preferable to the large university. (Question of expense waived.)
10. The principle of the closed shop is just to the public.
11. In all trades the eight-hour working day should be adopted.
12. Expert testimony in court actions should be engaged and paid for by the state only.

## VII

After you have prepared an informal argument, taking some simple, familiar topic, and next a somewhat formal debate as provided for in exercise 6, you should present a fully written argument. Choose some question like one of those listed below. Look up material in the library. The preparation may be divided into three exercises. First, a careful list of the references may be handed in. Second, notes and extracts from these, and others suggested by your teacher or different members of the class, may be prepared. Finally, the complete argument may be written. If you adopt the same topic as that used for an oral argument, the debate should not be written out until after you have spoken on the floor. Reading of a written debate is a poor substitute for actual debating.

1. Capital punishment should be inflicted when the accused is found guilty on circumstantial evidence.
2. The present jury system in criminal cases should be supplanted by some other. (Name the other one.)
3. United States Senators should be elected directly by those qualified according to the laws in individual states.
4. All cities of more than twenty-five thousand inhabitants should adopt a commission government.

5. Cities of fifty thousand or more should operate their own public utilities.

6. Some definite tests should be adopted as a means of qualifying voters.

7. Labor unions promote the best interests of individual workers.

8. The principle of the sympathetic strike is justifiable.

9. The complete elective system should be introduced into all high school courses after the first year.

10. Rigid laws should be passed to punish all those who advocate destruction of property during labor disturbances.

11. The single tax, as advocated by Henry George, is practicable.

12. Vivisection should be prohibited by Federal law.

13. Direct nomination of candidates by petition should supplant all other methods.

14. The United States must modify the Monroe Doctrine.

15. The growth of large corporations fosters an undesirable form of socialism.

16. Preparation for war begets war.

17. Continued preparation for war is consistent with a desire for peace.

18. The education of the American Negro should be industrial rather than liberal.

## XV

### DESCRIPTION

**102. Vision is necessary in the reading of a book.** Imagination is a magic carpet, like that of the story in the *Arabian Nights*, which flits us away to lands beyond the horizon of our little world. There we obtain what our hearts most desire. The lands may be only a short distance over the familiar hills we have long known; or they may be in distant continents; or even as far off as the moon. In the literature of imagination, our fondest dreams of other people and places are quickly realized. By choice we may sail with others before the mast, abreast of the boldest pirate craft that ever floated on the high seas; or we may soldier with the advance guard bearing civilization to the heart of the African continent; or again, if we choose, we may entangle ourselves in the mysteries of some imaginary kingdom.

Here also in the actual world, the narratives of history make us familiar with real places, real events, and real men. In all picturing of people and scenes, be they actual or imaginary, description is fundamental. It recalls to us what we have once experienced; revisits with us old familiar places; and makes even strange unknown lands familiar in terms of what has actually happened within our individual lives.

**103. Singleness of view unifies a picture.** The place from which you observe is called the point of view. From your position in the room, as you looked out the window,

how much did you notice? Could you see all of that building? or the whole expanse of that large field? If not, then why assume that you did when you describe either? Imagine that you now look upon a river from an eminence. How much of it do you recall? Take some stream you have noticed many times. How accurate is your memory of it? Now, suppose you are standing on the bank. How does the river look at present? What is the difference? In the point of view, you reply; for the intervening things have now been blotted out. We see much less, but we see more keenly. The point of view has shifted.

Thus, the vantage point changes. With every shift, new things come into view, and old ones become obscured or totally disappear. Besides, the point of view may move with the observer as he changes his position. Standing at the entrance to a park, campus, or other large cleared space, you behold what? Now, enter, or proceed up the main walk; and what differences do you notice? Turn that corner, or go round some large obstruction, and what now is added to your vision? Again, imagine you are watching a boat race. You walk or run parallel to the course. How does the point of view change?

Imagine other illustrations of the stationary, and also of the moving point of vantage, and notice how the range of vision shifts. More important, observe how the description changes.

**104. Selection and arrangement of material should be given scrupulous care.** Having chosen the point of view to be maintained, you next choose whatever material will keep it most clearly in the foreground. Profusion of small details may cause one grand blur. Too few may leave the whole a mere outline, sketchy and not impressive. No itemized lists of descriptive elements ever make good

pictures. If all we need is a great number of items, the grocer's rendered account necessarily is good literature. Nor is mere chronicle literature, any more than it is real history. All such raw materials must be worked up into a consistent, progressive, vivified whole. Duplicates thus are to be removed; essentials are to be heightened and colored; the whole impression is to be set into a clearer light. Description is like painting; for it chooses to reject some irrelevant or unimportant parts, and to intensify and brighten the others. Photography takes all, big and little alike, without always making the chief details significant. Our best literature favors the artistic rather than the photographic process. Description, therefore, should center its art upon the large, colorful, and picturesque elements.

Notice how a master like Dickens makes his people live in the pages of *David Copperfield* or the *Old Curiosity Shop*. Does the great author present an itemized account of particulars in his revelation of people, places, and events? Once authors did itemize in great detail. Now they throw in little significant remarks here and there; they add to the picture, and cumulate the impression little by little. Everybody who has read a Dickens novel remembers that the author exaggerates. He has often been called a caricaturist. After all, do we not remember his people as we remember almost no other characters in English fiction? Do they not, sooner or later, impress us as real recollections of many London types, good and otherwise, from the streets and byways of the nineteenth century? Dickens in them is recognized as a master artist, though at times rough and sketchy. His method is that of careful and significant selection of the picturesque.

105. Special methods may be used to emphasize. Some of these are the following:

1. *One may describe indirectly.* Recall again, if you will, a scene like that of the Fezziwig ball in Dickens' *Christmas Carol*. Mrs. Fezziwig is thus described, "In came Mrs. Fezziwig, one vast substantial smile." Her husband is described as dancing so deftly that "he seemed to cut with his legs." By showing us a portrait of a person engaged in a characteristic act, the author makes the account doubly vivid.

2. *Economy of methods in drama may be imitated.* A good play is forced to accomplish several ends. It must narrate a story directly and indirectly. It must individualize the persons of the play. By action it must show us how people think and what they really are. When a Shakespeare has a character of his drama speak of somebody else, he takes advantage of him and makes him reveal his own character as well. In the dramatic monologues, as the author called his soliloquy poems, Browning carried the method a step farther. From the individual speaking we learn who he is, to whom he talks, and also learn by inference what the silent hearer probably would say but does not in our hearing. It is all like one side of a telephone conversation; we guess what the person at the other end says by what the one at our end replies.

3. *By noting the effect of an event on a person, we may describe him vividly.* Shakespeare in *Macbeth* gives us a fine example of true dramatic economy. Macbeth has just emerged from the chamber where the victim, King Duncan, lies slain. Already he is troubled by remorse; his imagination is on fire. So he is ready to see and believe that his crime may be revealed to others. Waiting at the door as he comes out, stands Lady Macbeth. His vivid and disordered imagination mistakes her for some other person. Lady Macbeth, too, is visibly nervous. They converse in whispers. Each, fancying some chance



sound is the other's voice, eagerly questions as to who spoke. They also think some one else may have heard. At length each tries to reassure and revive the courage of the other. Thus, Shakespeare in a few brief lines reveals more by suggesting action and emotion than a page or two of direct statement could ever bring forth.

4. *Imaginative diction also helps materially in describing.* Worst of all is the conventional epithet. Hackneyed phrases convey little of picture or vividness of meaning. Words chosen, on the other hand, for their oddity are not always effective. Strangeness or newness is not a genuine substitute for real expression. Somehow the idea and the diction must join to make both impressive.

106. Briefly characterized, then, good description is the result of one or more of five special requirements.

1. The mental image must be clear and full.
2. The point of view throughout must be consistent.
3. Selection of material for emphasis must be carefully made.
4. Special methods, some of them indirect, must be used.
5. Diction must be suited to thought and picture.

#### EXERCISES IN DESCRIPTION

1. In short, topic form make out a list of items that you might mention and develop in describing one of these subjects:

What one sees in looking down a long street.

A bird's-eye view of a large town from a hill near it.

Strolling along the beach at low tide.

The entrance to some large park, estate, or campus.

2. Be prepared to give an oral talk on any of the topics mentioned below.

A campaign or some other special parade.

The map of the United States as viewed in different ways.

How the stage looks from the audience; how the audience looks from the stage.

The exterior or interior of some large building.

The department store crowd during the rush at a bargain sale.

3. Let the teacher collect pictures of various places. Hang one or more on the wall and have the students describe the details. It might be well to instruct the pupils as to what to notice in a picture.

4. Bring to class a description of a magazine cover or of some interesting portrait. Show wherein it is significant.

5. Let each person in the class write a description of some one who is familiar to all his classmates. Have it read in the recitation period, and let others guess as to who is meant. Try to withhold direct information. Emphasize manner, looks, characteristics, or some peculiarity of the person.

6. Picture some person engaged in an occupation. The topics here given may suggest a subject for you.

The blacksmith at his forge.

The gypsy fortune teller.

The organ grinder and his outfit.

The push-cart man and his stock.

The newsboy with an extra edition.

The leader of a band or other musical organization.

7. Describe characteristic action of some animal such as one of the following :

The frightened rabbit.

The hen selecting both sides of the road at the same time.

A flock of sheep.

Cows and the barefoot boy coming home from the pasture.

The wild pony. A stampede.

The peacock.

A squirrel laying up his winter supplies.

Birds building nests.

8. Imagine that you are looking at some natural object, or some series of changes in nature. Bring out your emotions as you notice various parts or movements. Try to make the description accurate, and yet not humdrum, avoiding also the mere "gush" of fine writing.

The sunrise of a summer morning.

Sunset after a thunder storm with various colored clouds in the western sky.

A calm frosty evening with the moon at the full.

A storm in a dark night, with flashes of lightning.

Early spring landscape.

Some old-fashioned flower garden in midsummer.

The great tree, a sole landmark in a large field. Miles and miles of growing crops.

Sights along a winding road.

The valley from a road on the mountain as seen from a moving automobile.

The abandoned farm.

The sea.

9. Describe somewhat in detail a portion of a drama, or a moving picture, or some chapter of description in a book. Dwell most on the characters, action, and general impressions.

10. Picture an interior that you know well. Stand at some vantage point and describe only the chief objects. Avoid a mere jumble of furniture, pictures, and other things.

A student's room.

The waiting room at a railway station.

A lodge room or society hall.

The court room or some legislative hall.

A camping shack.

Our public library.

A sitting room tastefully arranged.

The school study room.

View from a balcony in a theater.

The lobby of a hotel.

11. Write a literary report of some sudden changes in the weather. Interpret the brief statement of the weather forecaster by showing the actual effects of the changes.

A blizzard.

Great rains after continued drought.

Clear days after many storms.

First signs of spring.

The ice storm which bedecks the trees with many diamonds.

The hurricane or tornado.

Sudden falling of leaves after the autumn rains.

Architecture of the frost.

A squall.

12. Describe a group in motion, or various individuals in a group gathered at some one place.

A company of soldiers marching, with children imitating them.

Exodus of people from a factory at quitting hour.

Noontime in a large city street.

Women about a bargain counter.

Crowd coming out of church.

The "Easter parade."

Seeing the sights from the top of a bus.

The personally conducted tour.

The big game of the season.

The harvesters.

The playground.

13. Treat some of the subjects listed below to bring out the characteristic sounds, colors, or typical actions of each.

How the school bell sounds on the first morning after a vacation.

A field of poppies, daisies, or some other flowers.

The bracing night air.

Midnight concerts in our back yard.

An autumn hunt.

Our chemical laboratory after an experiment.

The interior of a machine shop at rush hour.

Animal tent at a circus.

Early signs of morning on the farm.

Morning in the city street.

The large greenhouse and its trellises.

Quick lunch rooms.

An iron foundry at night.

A perfect dive.

14. Use one of the sentences given below as the topic sentence of a descriptive paragraph. Add not less than six sentences of your own to complete the impression.

He was round, fat, and lazy, and did not care if he was.

Billy's eyes grew wide with terror as the big, gloomy shadows in the room took on writhing, formidable shapes.

Spring is the gayest season of the year.

He was a dapper fellow with perfectly tailored clothes.

The dead leaves fairly flew along the village street.

Black, threatening clouds billowed up in the western sky, breathing down upon the dusty village some cool moist winds.

Do you like to watch a cobbler at his bench?

When the day for the races arrived, the sea spread out like a silvery mirror; and the sails fell in shining ripples under the blazing sunlight.

15. For long themes of five hundred words subjects may be drawn from the following list:

Getting the family ready for church.

The store on the corner.

A cotton field.  
The congested freight yard.  
Policemen in general, one in particular.  
A fancy-dress affair.  
A summer resort.  
My favorite walks.  
Some souvenirs of St. Valentine.  
A quaint village.  
The kind of people in fiction that interest me.  
Favorites.  
My ideal soldier.  
Curious customers.  
Our attic.  
Trying to sell books.  
How it seems to be a farmer.  
Exciting adventures.  
Company at our house.  
An exciting experience.

## XVI

### SOME ELEMENTS IN NARRATIVE

107. Interest in narratives is almost universal. In every stage of human evolution, so far as we learn from authentic records, all tribes and nations have been fond of story telling. People like to retell the events in which they have acted; and they also like to instruct by means of moral tales. Thus, in our narratives, we bear witness to the idealism of humanity. Yet the chief object of telling a good story is rather to entertain. Instruction is an important but it is a secondary interest. *Narratives belong to all time and to all peoples.* Tribes and nations have grown strong with the telling of their stories. Language after language has adopted some of the world's chief fictions; and not a few of the short story plots have circled the globe in their increasing popularity. Even the savages of the islands of the Pacific have their own characteristic stories. Like the ancients, of whom we read in legend and history, they interpret the world and its people by folk tales and narrative songs. Amid the unlimited ice fields of the north, wherever human beings have penetrated, we learn of narrative skill and oral traditions. In fact, wherever men have gathered, be it in the wheat fields of the ancient Israelites, in the corn rows of the middle states of the American people, in the tropical jungles, or in the lands of perpetual snow and ice, — our fictions have been made and remade, sung and resung, until a great body of tradition and story has scattered throughout the world.

*Narratives fall into different classifications.* With little embellishment, one story recounts a tale of actual events. Others have a basis or kernel of truth in them, with an interweaving of the imaginary or fanciful. True narratives are represented by news stories, biographies, and history. Many such verified accounts find their way into our newspapers. Again, many narratives are not founded on fact, but are made up in essence and material from fiction alone. Some of the varieties of stories that are not entirely true are anecdotes, moralized tales, short stories proper, and novels. Each of the general classes of stories — the true and the wholly or largely fictional — will receive separate treatment later in this book.

**108. Plot, setting or background, characters or people, and literary style are some of the principal elements in narrative.** In a given story one or more of these may predominate. If the plot interest itself is most important, the story is one of adventure or incident. Stories which emphasize people and their environment are often called local color stories. Other narratives devote themselves to the people; and then they are called character studies or sketches.

**109. Plot may be called the backbone of all narrative.** It may be defined as the series of events of a story, the minimum of happenings. Plot, therefore, is the framework of the whole. From it branch all the nerves, carrying life into the farthest extremity of the narrative. Except for this framework of plot no story could exist. We may describe persons or scenes without any unifying narrative interest, but plot is of course essential to a story; for story is plot in expanded form. Any novel or drama may have one or more minor plots. Some longer or ununified tales lack singleness of aim, in that they have digression, interruption of the main story, or incidental facts and

events that have little to do with the current of the account. Rid any story of its minor complications; take away the flesh and blood of the whole, leaving the framework; reduce the whole narrative to its minimum of events, — and you have left the plot.

Most plots, however, are not as simple as this definition implies. In themselves they have parts and regular succession. We notice, accordingly, that a story has an initial situation, a complication of events, and finally a resolution or unraveling of the threads that have become badly twisted and interwoven. Call these three stages, if you will; or with Aristotle call them the beginning, the middle, and the ending. Every complete story has them all. Either the drama or the long or short story may be used to illustrate plot. The plot begins with a certain *situation*. Certain things have come to pass; certain people are involved; they stand in some relationship to each other and to the events themselves. Following, in the next acts of the play, or in the next chapters in case of a longer novel, or in the next few pages in case of a short narrative, various events happen. Relationships change. New elements enter. New forces tend to change the whole course of the narrative.

Thus all proceeds, with increasing cumulation or with greater complexity, until a certain point is reached. This point we have named the *climax*. You must not confuse this term with culmination, the end, or resolution of a play or story. Much happens after the climax; and the climax rarely ends the plot. Think of this as a term for the highest point of the action, or of the place where the turn in fortune or events may come, and you will have the proper understanding of climax. At the climax events happen to change the whole course of the tale or play. In the tragic narrative, some go steadily or swiftly



on thereafter, and eventually meet their inevitable catastrophe. In a comedy, or in a narrative that "ends well," the climax brings about a turn, a change of fortune, which sooner or later leads to a happy culmination of the narrative.

After the climax everything that follows is called the *resolution*, or as the French term it, the *dénouement*. No part demands greater skill. It must not be hurried, else the end will be forced or improbable.

**110. Dominant impression makes or mars a good plot.** We know of stories that fail to center emphasis at any single point. Necessarily they fail to interest us. Probably the author did not think out his material beforehand. He left the narrative to write itself; and most narratives do not carry themselves along so easily. Let us determine, if possible, what elements promise greatest success in narrative. The outline of the plot is essential. The main course of the narrative must be determined before a line has been written. Few authors can make a successful beginning without carefully laying out the entire course the plot is to traverse. Next, proportion must be carefully planned. Unskilled narrators fall into several faults. They distort the introduction out of all relative importance. Old authors of short stories often did this; even Sir Walter Scott could not keep his introductory parts within their proper bounds. The story that has too full description at the outset, or that delays the essentials too long, fails from the beginning to claim our attention. Again, too many stories contain irrelevant material. To fail to prune is truly bad art. Let a master of the dominant impression, Edgar Allan Poe, testify on this matter. "If his very initial sentence," says Poe, "tend not to the out-bringing of this effect, then he has failed in his first step. In the whole composition there should

be no word written of which the tendency, direct or indirect, is not to the one preëstablished design." Every sentence, according to Poe, must add something to the tendency toward the inevitable end; it must bear toward the climax of the narrative. In the third place, too many stories—especially in former times—dwelt too long at the end on the lesson or moral.

More definitely, these principles may be stated somewhat as follows:

1. *Begin with some action.* Always avoid long descriptive passages at the start. As a model for beginnings, notice *Hamlet*, *Macbeth*, or *Romeo and Juliet*. The last, perhaps, has the most picturesque beginning. The play, you will recall, opens with the street fight between the respective followers of two rival Italian families. Soon we learn what the brawl is all about. Romeo and Juliet are introduced, and the note of tragedy is at once sounded. Action tells us more than whole scenes of explaining. Notice also the beginning of M. Taine's account of the French Revolution. The king has inquired relative to the meaning of the street fight in Paris. Standing by, a peasant replies, "No, Sire, it is a revolution." Working gradually forward and backward from this dramatic beginning, M. Taine lays before us the whole panorama of the events in France from 1790 to the close of the French Revolution.

2. *Do not waste description upon your story.* Of course enough is needed to make the background and the people clear and picturesque. More than that amount is not practical; for too much description turns the mind away from the real course of the narrative. Three kinds of descriptions are usually not effective. First, elaborate pictures of places do not always attract attention. They may or may not be essential. Be sure you decide wisely

as to whether they are necessary. Second, minute analysis of character does not carry with it much interest. Let the people act and thus tell us who and what they are. Third, long accounts of how people look or how they are dressed seldom fail to convey an impression that is lasting. Notice once more the method of Dickens in description. He does not itemize all at once, but lets us into the secret of his characters little by little. Gradually we come to know them as we learn to know an actual person by degrees.

3. *Careful foundation should be laid for all changes in fortune.* The plot should have no violent turns. People must be convinced, even in romance, to be thoroughly amused. If you shock the reader by extremes, you may sacrifice his interest. From the commonplace or the natural situation, or from whatever point you begin to lead your reader, let the trend of the theme dawn gradually. Nothing should be forced. For an impressive illustration of the dramatist's way of leading gradually to a climax, reflect upon the progressive steps in the course of disaster in *Macbeth*.

4. *By all means, remember when to stop.* Little at the end should be left for explanation. The best stories leave nothing obscure at the end. Postscripts, after the essential story is closed, help none at all. The moral, furthermore, should write itself; to point it out laboriously is not now a mark of art or of good taste. All great stories carry their own moral with them; the writer does not have to lift it into the story at the end.

**111. Characters in fiction should be studied closely.** They should represent ideas, but they should also be individualized. The time is now past when readers are satisfied with the type kind of character. Now the person must be more than a sign pointing to truth or virtue;

he must be a real human personality, differing from all similar ones. Thus the individual emerges from the type but still represents love, or hatred, or good deeds, or generosity, or peculiarity. Your coward in a play or story must be different from all others of his type. Likewise your hero, your fool, your wise man must be himself and none other. Yet the pendulum must not be allowed to swing too far in the opposite direction toward mere peculiarity or oddity. To be different from all human beings may be equivalent to being inhuman and, therefore, not convincing as a character or person.

*Observation is fundamental to good description.* Perhaps the following suggestions may be of interest.

1. *Understand your people before you begin to handle them in the narrative.* What does each represent? How does he differ from the others? What influence has he on the course of the narrative?

2. *Even the names of characters represent what they are.* Somehow a certain combination of sounds gives us an idea of personality. Consider with Dickens such names as Quilp, Squeers, Mrs. Gamp, Micawber, Uriah Heep, Peggotty, Oliver Twist, and a host of others. The drama, too, learns to make good use of appropriate names.

3. *The story may or may not be told in the first person.* Some good narratives have been told by a minor actor; others have come presumably from the lips of a chief person in the action; and a third are told impersonally as if by an observer. In the last instance the reader puts himself into a place of chief witness. He may have the advantage of seeing all that goes on, but at the same time of being detached from the events. Whatever method of narration you adopt, let the characters tell their own tale or do their own acting. Personal comments by the author (as author, not as narrator) are now out of fashion.

George Eliot sometimes spoke her comments in the midst of a narrative. Few others have followed this custom.

**112.** No narrative is permissible without characters or events. Since events must happen to people, or things that take the place of people, these must happen at some time and place. **To localize the story is the purpose of the background or setting.** This is a frame for the action. The setting must include the manners and customs of a definite time, either past, present, or forecasted for the future. The imaginary world of a story must correspond to the true world that we know. It may be somewhat dreamy; it may not be localized to any age or place. Yet it must be somewhere.

The local story has been highly developed here in America. For its special effects it depends upon fidelity to a particular region. The western mining town, the old city of New Orleans, the mountains of Tennessee, the quiet, small village of New England, and the broad fields of the great Northwest — to mention but a few localities — all have been used for the benefit of readers who know little of those remote places. In writing your own stories, make certain that you first use some locality that you know well. If you live in the city, there is plenty of material there, without your going outside to the country, which you may not understand at all. To drift away from the kind of life one knows is natural in story telling; and yet the most successful narrative undoubtedly comes from those authors who know tolerably well the localities they picture.

**113.** Let us now consider, for a moment, two classes of narratives wherein special background is carefully pictured.

*Historical narratives try to revive the ages of the past.* They are usually more accurate in spirit than letter, since

historical novelists do not feel bound absolutely to hold to the solemn facts of history. Scott, notably, varied from actual facts in most of his historical novels. Yet are not *Ivanhoe* and *Kenilworth* more vivid accounts of the ages that they represent than actual history could ever be? From the chronicle and from most books on history we may get the actual facts; but, after all, Scott makes the time live before our very eyes in a way which other writings seldom approximate. A good example of a fairly accurate novel, historically speaking, is Kingsley's *Westward Ho*. This fiction may not charm us as one of Scott's and yet it has a tremendous hold on the minds of those who love to think of the glorious days when Elizabeth molded the policies of England.

*Short descriptive sketches are a second kind of special narratives.* They lack the common thread of plot, however; and in that respect closely resemble typical descriptions. Much of the work of Irving in the *Sketch Book* has only a slender element of plot interest. Hawthorne, Poe, and Stevenson have also given us many descriptive sketches with a minimum of plot. Read Poe's *Domain of Arnheim* and learn what a master of the gorgeous prose pictures Poe really was. He describes the approach by water to a magnificent country estate. Few of the passages in his stories are superior or more luxuriant. Hawthorne allows us to accompany him into a steeple of the village church, and then he asks us to survey with him the different groups of people who pass underneath in the ordinary routine of life. His *Sights from a Steeple* introduces us to a common and yet an unusual world. Real imagination glorifies the commonplace. What, too, is more interesting than to take that trip with Stevenson down the small streams and canals of Belgium into the middle of France. In his *Inland Voyage* he narrates what

happened along the way, not as a connected story is told, but more like an artist's sketch of place, people, and event.

**114. Literary style is a fourth element in good fiction.** Style is the manner of writing; or as a great French critic has said, it is the man. Thus as nothing else it reveals the personality of the author. Broadly speaking, style is the peculiar touch which distinguishes one writer from his fellows. It is one mode, one craft, as distinguished from the many. In the restricted meaning, style is the manner of paragraphs, sentences, and all the larger and smaller elements that in the aggregate make worthy literature. Style may not be too closely analyzed, and yet it is often a result of conscious planning and deliberate art.

1. *Dialogue is eagerly read in modern stories.* Yet good dialogue is hard to compose. In books there is talk and talk,—and there is dialogue. Only the latter advances the narrative. Let conversation be as witty and brilliant as you choose, so long as you do not forget that it is for the purpose of making a story move forward. Dialogue, however, does more than provide the vehicle of narrative. It characterizes the people, identifies traits which otherwise might escape our notice; both directly and indirectly it advances our knowledge of human nature.

2. *Humor and a large outlook upon life are essential.* Many a book is saved from oblivion by humor. School and college compositions all seem the products of very somber beings, who apparently live in a terribly real world, with little relief from the seriousness of existence. When we try to be funny, sometimes we are foolish and silly. When we try to make a joke, our efforts are as graceful as the movements of a poorly trained elephant. Yet the attempt is well worth our efforts. Along with the humor

goes a kind philosophy like that of the gay and yet serious Touchstone in Shakespeare's *As You Like It*. Here, too, lies as much of the heart of the world as one reasonably will find in the moods of the melancholy Jaques.

3. *Still the world has myriad chances for those who see and feel.* The pulse beat of humanity still yields its interest in a day of stern and business haste. List one hundred notable short narratives in English literature. Herein do you not discover some of the sentiments, heroisms, and ideals for which all humanity is seeking? Many gardens are still unplowed; many fields are still unharvested. Nor can the gleaners ever become too many or too close to the great pulsating heart of the world.



## XVII

### THE NARRATION OF FACTS

115. Having considered some of the main principles of narration, let us now turn to the narratives of facts. News articles and short items, biography in its various kinds, and historical writing are the three divisions of fact narrative. These we shall discuss in order.

Undoubtedly it is easier to write of things we have experienced, or of which we know something, than it is to write of wholly unfamiliar subjects. Yet to write *well* of common affairs perhaps is more difficult than to write of the fanciful or fictional. Perhaps you do not believe this last remark? Consider the whole subject carefully, and you will admit that easy writing is not always good writing. Surely, it is more difficult to arouse the reader's interest in ordinary everyday affairs than it is to arouse interest in strange and unfamiliar romances. There is always the possibility of telling too much or too little in handling familiar subject matter. A writer, therefore, needs to weigh his thoughts carefully in order to produce the right impression on the minds of the people who read them. Every student eventually has a chance to write for his school or college newspaper. Many times he fails because he does not realize the fundamental requirements in writing simple narrative of facts. While the directions given below apply to all forms of journalism, they may assist you in understanding how to meet your own practical requirements.

1. *News stories, first of all, must be truthful.* Yet the truth does not always appear on the surface. The events which lie hidden, or the interpretation of the mere happening, often may be more important than the facts themselves. Good news is the embodiment of the tastes and ideals of the public; for the paper gives the public what it desires. Not all it desires, perhaps, but at least some of the best. It appeals to the humanity, sentiment, moral ideals of our race. Reputable journals place so high a value upon the plain truth that they dismiss reporters found guilty of "faking" or misrepresenting essential events. Some few newspapers, it is true, have tended to play up the "yellow" or the weak in human nature; they have featured the crime and the undesirable sentiments; and yet even they profess a moral purpose in showing the unseemly, — a purpose to instruct and thereby to show what should be avoided.

*Dates, names, figures are all important.* They must be given in correct form. By what you intimate you must not convey wrong impressions of people or movements. Nothing is more responsible to sentiment than a public affair like the newspaper. It concerns almost everybody. Since you are to appeal to a variety of readers, to persons of varied tastes, you must express yourself in intelligible, plain English. Smartness of wording and high-flown diction do not please exacting editors. Precision not only in statement of what has happened, but even in the minutest detail of the sentence is the chief staple in journalistic writing.

2. *Typical news stories differ strikingly in arrangement from ordinary short or long narratives.* Ordinary fiction works gradually toward a climax; but the news account gives the gist of the whole at the start. Thus it reverses the usual order. Pick up the morning paper with a view to getting the main facts within ten or fifteen minutes.

To get essentials you cannot read the whole of many accounts. Therefore, the news writer assists you by putting the main facts in the first sentence or short paragraph, which is called the "lead." Sometimes articles have to be condensed or, as more often happens, to be abbreviated. In the pressure for space, many have to be clipped. Hence, this mechanical reason is another demand for having the best of the article well toward the beginning. Minor details, bringing up the end, may be omitted, if time and space demand.

Every long news item, then, begins with a lead, which answers five or six questions, — who, what, where, when, why, and sometimes how. Thus the lead is hardly more than a specialized form of what we have already called the topic sentence. Nor does it vary in method or extent from important sentences in regular paragraphs.

3. *Dullness is frequently spoken of as the single capital offense of the news reporter.* The editor and the public will forgive a certain amount or degree of almost any other fault, but perpetual dullness is not tolerated. Various means are taken in all good news offices to avoid dullness. First, hackneyed words and phrases (sometimes called bromides) are scrupulously tabooed. Some offices provide a written or printed list of all such forms. Again, the newspapers lead in adopting new and fresh ways of saying things. Sometimes they originate a bit of technical slang; and yet the paper, too, is first almost to reject an expression that is neither useful nor expressive.

4. *Good editors keep out of their news columns several forms of writing.* They do not want expressions of opinion, but only, and always, facts, facts. Nor do they want the trivial. It is only the diminutive sheets that make up their stock in trade of items like "Henry Sinclair spent Sunday with his parents in Wytown." However inter-

esting this information may be to Henry and his relatives, it has small value for the general public. Other interests that are narrow, petty, or partisan good papers try to exclude. The best journals willingly open their columns to advertise all worthy and patriotic causes. Stated briefly, they want all that is large, permanent, and communal in its appeal.

116. **Biographies are of varied sorts.** The *autobiography* fascinates us most perhaps, since it is usually an intimate revelation of a great person's mental and spiritual life. All of us are fond of learning how men have thought and felt, and how they have borne up under trying events. It is not to be supposed, however, that every man is entirely frank in giving us everything of his life story. Sometimes he has to suppress events and conversations lest he put others at some disadvantage.

We have had many self-revealers, who seem to spare little in their own lives. Others have boasted of things, which perhaps they really never did as they narrate them. Take, for instance, the garrulous autobiography of Benvenuto Cellini, a Florentine artist and adventurer in the sixteenth century. He makes himself out a worse man, probably, than he was; and yet he throws many interesting lights on the men and intrigues of his age. Then, too, we could not do without the English Pepys, and John Evelyn, both of whom reveal much that otherwise we should never know of London life in the seventeenth century. Among the later men of letters who have revealed their own heart secrets, in some degree at least, are De Quincey, the lovable opium eater; Charles Lamb, the whimsical creator of the *Essays of Elia*; and Robert Louis Stevenson, who left behind several gossipy accounts of his adventures into literature, and his intimate relationships with other men of his time.

*Diaries, journals, and letters* are the raw material of biography. The great man may leave behind in such records the foundation for the story of his life. Of late there has been a revival of interest in original documents of all varieties. All some editors need is to give us extracts from letters and writings of the men whose biography interests us. The literary journals of Emerson, Hawthorne, Wordsworth, and Coleridge have given us important clues to their methods of working and the sources of the material that we find woven into artistic essays, narratives, and poems.

A *third form of biography* discusses the life of a man in connection with the events in which he was a prominent figure. Of such Masson's *Life of Milton* is a monumental and highly valuable contribution to literary and political history. Here in America the *Life of Lincoln* by Nicolay and Hay, on a considerable scale, gives us a faithful narrative of the struggles of the American people to maintain their union.

Undoubtedly the best *biography of a single author* in English is Boswell's *Life of Samuel Johnson*, which is replete with highly interesting reports of conversations between Johnson and others of the London of the second half of the eighteenth century. Also ranked among our best lives are those by Lockhart of Walter Scott, by Trevelyan of T. B. Macaulay, by Mrs. Elizabeth C. Gaskell of Charlotte Brontë.

You may never have occasion to collect material for a long biography like those already mentioned. Nor will you be obliged to search among original records for material of either historical or biographical value. Yet all this you undoubtedly will accomplish on a small scale. Few courses in history, or in modern literature, are now offered without some training in the use of such material.

It may be in order, then, to mention a few of the methods that others have successfully used.

1. *Before you begin to write, decide on the general plan and extent of your biography.* Do not clutter up a short narrative with minute or irrelevant facts and incidents. Remember that being picturesque is not always being accurate; for it is the total impression of a subject that must be true. Tabular form may be the best arrangement for salient dates, names of works, or of public offices, with the rest subordinated or omitted altogether. Material from reference books is not easily handled. Most critical papers do little more than warm up the accounts of cyclopedias and other books of reference. By all means do not follow the original slavishly. Contribute something of your own interpretation or comment.

*Anecdotes* in themselves are interesting enough, and yet they do not form the staple of good biographies. Take the life of Benjamin Franklin, for instance, and see what is important to notice. Surely, his arrival in Philadelphia as a poor boy is significant enough for a beginning, but not for an account of the great man's accomplishments. You may recall that Franklin walked along the street eating from a roll of bread, while he carried two others under his arms. The young lady who subsequently married Franklin looked down from the balcony of her fashionable home and laughed at the callow youth as he sauntered along the street. If you have but three or four pages to write on the life of Franklin, this incident, however picturesque it is, should not assume a very prominent space.

2. *You should be careful lest the first parts of biographical papers are distorted out of all proportion.* Unless you take means to prevent, almost inevitably the details of early life, schooling, and professional start will be given inor-

dinate length. If an outline is followed, it is easy to prevent the neglect of middle and later years.

3. *Follow any system of grouping of events that will make the paper seem more of a unit.* To condense, one must always fight clear of short, disorganized summaries. In the case of an author, one may group similar works for mention in a single paragraph or chapter.

4. *Never make unjustified or extravagant claims.* Let the subject of your biography be revealed for whatever he represents. No extravagance of eulogy will magnify his fame.

5. *Reserve for the last part a careful estimate.* In doing this you may speak of his influence, his place among those of his generation, or his personality as a man. Trite and pale criticisms do nobody justice. Be definite in whatever you say. Do not fall into meaningless phrases like "His style of writing is very good"; "He is one of our greatest authors"; "His works were received favorably." Instead, explain in detail wherein he was noble, great, or worthy of praise.

117. Historical writing forms the third type of narratives of fact. Here are recorded the biographies of nations and of great human achievements, their rise and decline. Histories, when properly written, teach directly and by inference some of the truths of good government, humanity, and democracy. They help to broaden national ideals, to promote justice throughout the world, and to escape from the sectional and the trivial.

History commences with chronicles, simple, crude, unimaginative, yet vastly significant. Strong deeds of strong men, sturdy fancies of the unknown, red-blooded folklore, primitive fights for primitive reasons, these and many other events have sprung out of the seedpods of history. Chronicles have soon sent them floating out into far-off

lands. Finally, out of it all genuine history has grown. Yet it is not a far-cry from the conquests of the Norsemen to the fall of William II; it is a series of human evolutions, but the growth has been natural.

It is indeed a far journey from the old chronicles to the imaginative and picturesque works of modern authors like Macaulay and Gibbon. Yet the basis for both kinds is essentially the same; it is a matter of fullness and accuracy of information that makes the larger history. Historical narratives may be replete with human interest, and yet be truthful to the facts and spirit of the past.

In writing short historical papers in your classes, some of these directions may be of service.

1. *Every date, opinion, and conclusion should be verified.* It must have some basis in records or in literature. If you need to inform your readers as to the exact source of your material, the name of the book and the definite reference may be placed at the bottom of a page of manuscript or of a printed book.

2. *The order of the events may be chronological or not.* Now and then good reasons suggest a special arrangement. Any plan, having been once adopted, should be followed until there is good reason for changing.

3. *Fairness is always to be sought above interest or smartness.* Never knowingly subordinate, overlook, or misproportion any facts for the sake of making a better impression. Truth makes the theory, not theory the truth.

### EXERCISES IN FACT NARRATION

From the various suggestions given below, certain ones may be selected and adapted to the needs of the whole class or to those of individuals. Time will not allow you to use many of them, but the list has been extended so as to give possible variety.

1. Write a letter to some friend telling of a few events of particular



interest to you during the last week. Use correct letter forms, and try to avoid triteness in method and material.

2. Write a brief account of some lecture, address, or sermon. Assume that it is to be printed in the local paper.

3. In the form of secretary's minutes, report a meeting of your class, society, or whole school. Show that you understand how to keep permanent records.

4. Report orally, in a five-minute talk, some important current events in the United States.

5. Select clippings from papers to illustrate what you consider well-written news articles, an editorial on some timely subject, a review of some recent book or play, and a good biography of some prominent person. Be prepared to tell what each contains and why you think they are suitable.

6. Retell some personal incident, showing just how it influenced you. Here you combine description and narration. The titles below may suggest a subject.

Some first impressions. My first whipping. First ideas of the big world. An interview with father. School fights. A bit of family tradition. How I felt when punished unjustly. Keeping clear of automobiles. How I escaped from a danger.

7. Let the members of the class prepare a newspaper something like that of a school or college. Divide the material among five or six departments, with some person in charge of each. Other members of the class may be assigned as the staff. The finished product may be read to the class or arranged in some attractive form so that all may look at it. Do not allow your paper to become a mere joke-sheet.

8. Relate a legend or some of the early history of your home town. Try to make it vivid.

9. Tell orally the substance of some chapter in a history you are now using or have recently read.

10. Briefly summarize in writing some portion of a history.

11. Read a portion in the biography of some famous personage and reduce the substance to the form of notes. Be careful to organize the parts carefully.

12. Make a full outline for a paper of five hundred words, using the biography of some author you have recently studied.

13. Write the paper for which an outline was prepared as directed in exercise 12.

14. Mention some author who is not recommended for reading in

schools. Comment on his work, and try to show that he should be read more widely by young people. Assume that the one who reads your composition knows little of the author; then try to tell enough about his work so as to convey a full and correct impression of it.

15. Condense to table, or briefest form, the salient dates and events in the life of some great person.

16. Narrate the chief events of some trip, vacation, or visit to some important spot. Emphasize a few things only; exclude rigidly the inessentials.

17. Write an account of your own life. Do not dwell on dates or disconnected events.

## XVIII

### FICTION NARRATIVES

**118.** Fiction constitutes a second large class of narratives. In appealing freely to one's imagination, they differ from news stories, biographies, and histories. As divided usually into four minor classes, these fiction narratives include short anecdotes or mere jokes, tales and other moralized narratives (short by accident rather than by intention and art), unified and artistic short stories, and long novels and romances.

**119.** Anecdotes are short surprise stories which terminate in a distinct "point." Some are of very ancient origin, being used to instruct in the manner of fables. Always swift, direct, and vivid, they expose the whims, weakness, and countless little traits of humanity. Certain people have the story-telling gift; and no type is better suited than anecdotes to become a fit medium for narrative skill.

To succeed with the short anecdote one must carefully center interest at the beginning, middle, and close. A fault at one point mars the whole narration. At the outset there is curiosity to arouse; to get somebody interested is the duty of the first few words. This initial curiosity must be sustained throughout, until the "point" comes suddenly at the end. The illumination must be swift and complete, with no subsequent need for more explaining. Any moralizing, further explaining, or comment at the close may spoil the effect of a good story.

120. Moralized tales form a considerable class of our narratives. During the Middle Ages they were often made a medium for religious instruction. Entertainment was made to assist priests and teachers. Books of story plots were chained to pulpits for the use of preachers, who might wish to drive home a lesson to an unlearned people by the use of vivid stories. Great collections of all sorts of stories came from the continent of Europe into England during the fifteenth and two succeeding centuries. For plots the Elizabethan drama drew upon them generously.

The name *apologue* was given to designate a story told for moral instruction. More recently this name has been revived to classify a similar type of short fiction. The apologue centers interest in the moral rather than in the narrative, and often it has been used merely as a vehicle of religious instruction. Good modern apologues like Hawthorne's *Ambitious Guest*, Kipling's *.007*, Stevenson's *Will o' the Mill*, while containing much of the old manner, have added interest in characterization and plot.

*Two varieties of short narratives are the tale and the sketch.* The tale emphasizes the plot, the sketch the place or background of action. Both are short by chance more than by a careful planning. Hundreds of these rambling stories originated in our literature, or were translated from other lands, between the time of Shakespeare and the rise of the modern short story proper about 1830. Succeeding the old moralized stories or tales of the Middle Ages, they were used toward the end of the eighteenth century by writers like Hannah More and Maria Edgeworth to convey moral observations in pleasing fictional form. Like the age in which they flourished, many of them were highly artificial and sentimental. Later, Sir Walter Scott contributed four interesting tales, one of which — *Wandering Willie's Tale* in his novel *Red-*

*gauntlet* — is almost faultless in conception and technique, but the other three ramble about and are slow in getting to the point in the same degree as other tales of the period. Irving here in our own land, in a third of his short narratives, came quite near the art of the short story that we now admire. His *Rip Van Winkle*, interesting and significant though it may be to us now, suffers from a lack of interest on a central point and gives us hints of more than one unified plot. Undeveloped and only suggested roughly are the stories of Rip and his dog, of Rip and his domestic life, his adventures with the strange little men in their antique dress, and his life after his awakening from the sleep of twenty years. Lay the emphasis on any one of these elements, and you have a different story from the *Rip Van Winkle* we know.

*The short story, in fact, was an offshoot from older types of writing.* As late as 1600 there was no line of cleavage between history, biography, criticism, sermonizing, and philosophy. All was grist for the same mill, which bolted it or sent it out finely ground, just as the mood of the author, not the nature of the material, dictated. Defoe may be given credit for centering interest on the adventure part of a narrative. Addison, too, in the *Spectator* printed a few rather interesting sketch stories, notably the series in which Sir Roger de Coverley is a humorous but lovable character. These and a few less significant authors bridge over from Shakespeare to the time of Hannah More and the highly sentimental tale.

*Not until the coming of Hawthorne and Poe did short fiction get its bearings.* Drifting along, before 1830 it could be one thing or another at will. Poe was the first to lay down rigid principles covering the choice of material and the use of imagination in stories. He recognized the principle of excluding every word which does not contribute

to the ends of the whole story, and of centering force on the impression to be conveyed and not so much on mere number or amount of details. Irving improved over Addison and Defoe. Not even Hawthorne and Poe wholly escaped from sketches and tales, as a careful reading of their entire output will demonstrate. Yet their best short stories have proved models for much that has followed them.

America has excelled in the local color short story. All phases of our national life, and nearly all localities of our country, have come in for a generous share of the narrator's best skill. Poe was followed by a host of imitators, who were more anxious, perhaps, to create an intense atmosphere than they were to present truthful life. Fitz-James O'Brien and Ambrose Bierce carried the Poe tradition to the very borders of the bizarre. Yet the great production of mystery and detective stories in both America and England gave us such highly efficient artists as A. Conan Doyle, Anna Katharine Green, Arthur B. Reeve, the stories of whom are well known to many readers.

Beginning with George Washington Cable, in the South, who recreated for us the romantic charm of the old New Orleans, and shortly followed by Bret Harte, with his stories of the western mining camps, the short story has made a journey round the whole United States and across the middle plains, until hardly a nook and corner is left without having revealed for us interesting and different phases of our national life. What more illuminating pictures could you find anywhere than those of quiet, simple, retiring New England, the land of old families, and of some family mysteries, as they are told for us in the stories of Sarah Orne Jewett, Mary Wilkins-Freeman, Margaret Deland, Rose McEnery Stuart, Elizabeth Phelps Ward? From reading those you will learn what hardly can be learned from any other source.

Then, turn to the old Virginia before the Civil War, and know how the colored man understood his master, as Thomas Nelson Page has informed us in stories like his *Marse Chan*'. Follow in your journey down to Kentucky, to the Blue Grass Region, made human to us by James Lane Allen and John Fox, Jr. Continue across the mountains to Tennessee and visit with Mary N. Murfree (Charles Egbert Craddock) the cabins of the mountaineers, and learn of their sturdy, simple life. Her volume entitled *In the Tennessee Mountains*, with perfect fidelity, gives us close views of the mental and moral conditions of these primitive folk. Then, too, the wide lands of the middle west, the corn rows of the Dakotas, the river valleys of Wisconsin, have their peculiar, but very different charm, in the narratives of Hamlin Garland, Octave Thanet, and Mark Twain.

Finally, come to the Far West with Bret Harte, in the days of the miners of the sixties and seventies, and learn of the *Outcasts of Poker Flat*, *The Luck of Roaring Camp*, and *Tennessee's Partner*. Here you see other men with their strange senses of justice and honor, their feuds and quickness in the use of firearms, a life charming to read about for its interest, if not for its truthfulness to real life and fact. Then, with Jack London, make journeys to the eternal snows of the north country, to Alaska and the trails of wild game, and learn how animals live and act, how men endure the hardships of long winters and little success, and how strange fate overcomes both brute and man by the stern forces of elemental nature.

These are only a few of the interesting vistas into human life and American history that authors of our local short stories have generously opened for us to look upon.

## PLAN FOR THE STUDY OF A SHORT STORY

1. Can you classify the story according to the kinds mentioned on pages 237-238? Might the narrative be classified in more than one way? Explain your answer.

2. Which is emphasized most of all, the plot, characters, or setting? Explain fully your reasons for deciding on any one.

3. Has the title any value for distinction, aptness, originality, or uniqueness? Does it interest you? Do you think the title is appropriate, now that you have read the whole story? If not, tell just why. What is the relation between the title and the central thought, fact, incident, or person of the narrative?

4. Could any parts of the story be curtailed? or omitted altogether? Why? Is the conclusion hastened unduly? Or is it reached at too great length? Should you expand or condense any part of the story? Tell what and why.

5. How are the persons introduced? Do we first hear of them directly or indirectly? How are they described? Is there anything unusual about them? Where is the stress laid, — on appearance? or on mental and moral qualities? How do the characters change in the course of the story? Did you expect them to change somewhat as they do?

6. Is the dialogue natural and effective? Or, is it conventional and bookish? How much does it contribute to the story? Does it reveal character? or is that left to the main descriptions?

7. How is the background made vivid? What part does the description play in the story? Does the author seem to know the locality where the plot is staged? What customs and peculiarities are noticed? How do these add to the value or interest of the whole story?

8. Does the author have any distinct traits or tricks of style? How does he use words? Make a list of twelve or fifteen of the most picturesque words in the story. What harm would result if they were changed or removed entirely?

9. Does the story have anything which seems to insure it a permanent place in literature? What in your opinion is it? Does it interpret humanity in any vital manner? Is there an element of humor? of homely philosophy? of wide understanding of life? Has the story any moral background? If so, what is it?



## TYPICAL SHORT STORIES FOR STUDY

1. *The Tale.*

Wandering Willie's Tale. Walter Scott.  
 The Prussian Vase. Maria Edgeworth.  
 Rip Van Winkle. Washington Irving.  
 The Three Strangers. Thomas Hardy.

2. *Moral and Didactic Stories.*

The Ambitious Guest. Nathaniel Hawthorne.  
 The Minister's Black Veil. Nathaniel Hawthorne.  
 The Birthmark. Nathaniel Hawthorne.  
 The Man Without a Country. Edward Everett Hale.  
 .007. Rudyard Kipling.  
 The Passing of the Third Floor Back. Jerome K.  
 Jerome.

3. *Character Sketches and Stories.*

William Wilson. Edgar Allan Poe.  
 Tennessee's Partner. F. Bret Harte.  
 "Quite So." Thomas Bailey Aldrich.  
 A Prairie Vagabond. Gilbert Parker.  
 The Liar. Henry James.  
 The Stickit Minister's Wooing. S. R. Crockett.  
 A Doctor of the Old School. Ian Maclaren (Dr. John  
 Watson).

4. *Local Color Stories.*

The Luck of Roaring Camp. F. Bret Harte.  
 Jean-ah Poquelin. George W. Cable.  
 Marse Chan'. Thomas Nelson Page.  
 A Lost Lover. Sarah Orne Jewett.  
 The Revolt of Mother. Mary E. Wilkins-Freeman.  
 A Rose of the Ghetto. Israel Zangwill.  
 Van Bibber at the Races. Richard Harding Davis.  
 Among the Corn Rows. Hamlin Garland.

5. *Humorous Stories.*

A Tale of Negative Gravity. Frank R. Stockton.  
 The Jumping Frog. Mark Twain (Samuel L. Clemens).  
 The Black Poodle. F. Anstey (Guthrie).  
 The Ransom of Red Chief. O. Henry (Wm. Sidney  
 Porter).

6. *Animal Stories.*  
 Rab and his Friends. Dr. John Brown.  
 A Dog of Flanders. Ouida (Louise de la Ramée).  
 Mr. Rabbit and Mr. Bear. Joel Chandler Harris.  
 Rikki-Tikki-Tavi. Rudyard Kipling.  
 For the Love of a Man. Jack London.
7. *Stories of Fancy and Sentiment.*  
 A Child's Dream of a Star. Charles Dickens.  
 The Brushwood Boy. Rudyard Kipling.  
 They. Rudyard Kipling.  
 Mrs. Knollys. F. J. Stimson.  
 Flute and Violin. James Lane Allen.  
 Will o' the Mill. Robert Louis Stevenson.
8. *Stories of Adventure and Impression.*  
 The Fall of the House of Usher. Edgar Allan Poe.  
 The Man Who Would Be King. Rudyard Kipling.  
 The Sire de Malétoit's Door. Robert Louis Stevenson.  
 The Story of the Young Man with the Cream Tarts.  
 Robert Louis Stevenson.  
 A Purple Rhododendron. John Fox, Jr.
9. *Stories of the Supernatural.*  
 The Signal Man. Charles Dickens.  
 What Was It? A Mystery. Fitz-James O'Brien.  
 The House and the Brain. E. G. Bulwer-Lytton.  
 The Wind in the Rose Bush. Mary E. Wilkins-Freeman.  
 The Monkey's Paw. W. W. Jacobs.  
 The Phantom 'Rickshaw. Rudyard Kipling.  
 A Transferred Ghost. Frank R. Stockton.  
 The Turn of the Screw. Henry James.
10. *Detective Stories.*  
 The Gold Bug. Edgar Allan Poe.  
 The Adventure of the Speckled Band. A. Conan Doyle.  
 The Adventure of the Dancing Men. A. Conan Doyle.  
 The Doctor, his Wife, and the Clock. Anna K. Green.  
 Who Was She? Bayard Taylor.  
 The Lady or the Tiger? Frank R. Stockton.  
 Gallegher. Richard Harding Davis.
11. *Psychological Stories.*  
 Markheim. Robert Louis Stevenson.  
 The Real Thing. Henry James.  
 The Duchess at Prayer. Edith Wharton.

## EXERCISES IN IMAGINATIVE NARRATIONS

1. Write three good jokes of not more than fifty words each. Try to choose fresh material.

2. Relate a brief anecdote which ends in some peculiar twist or "point."

3. Write a fable involving animals in the old style of narration, with the moral at the end.

4. Recount entertainingly a favorite myth.

5. Make a condensed list of five or six plots which might do for stories with a distinct moral element, but without the tag at the end. They may illustrate some general truth, trait, or human nature in general.

6. Compose a dialogue between at least three people, all of them speaking on one broad subject, but with very distinct ideas. Bring it to some interesting point at the end.

7. Retell orally the main incidents of any short poem like one of the old English and Scottish ballads, one of the metrical romances by Scott (single canto), or a simple story by Longfellow or Tennyson.

8. A well-meaning lad has fallen into difficulty because of carelessness and inattention. Give his version of it and that of some other person. Suggestions:

The boy himself; the teacher who does not understand him.

The boy; the policeman who has caught him in a Halloween prank.

The boy expelled from school; the report of the school authorities.

The boy inside the circus tent; the employee who rightly or wrongly accuses him of getting under the canvas.

The sympathetic juvenile court judge.

The youthful offender.

9. Write a dialect story; negro, Irish, Jewish, Scotch, Cockney English, French, Italian, or Chinese.

10. Write a narrative of some real or imaginary personal experience, using one of the sentences given here as the conclusion.

And then I cried. I was sent away from the table. "You have talked enough," said my mother positively. Then I awakened. I was glad to escape that time at least. They did not hesitate before considering my case.

11. Tell in three or four hundred words some real or imaginary personal experience. Try for vividness and human interest.

I forgot to mail that letter; why I don't swim there now; childhood ambitions; shopping; canvassing in the summer; on the witness stand; losing the train; caught "borrowing" flowers; forgetting the "piece" I was to speak; on the edge of a cliff, — in a dream; over the fence just in time; my first business venture; some of my aversions; my idea of the sandman; alone in the dark.

12. Write a narrative to show character in dialogue. Carry on the story largely by conversation.

An old couple at the circus; talking to himself; "I wouldn't tell for all the world"; sister's beaux and I; "you are just horrid, so there"; informing company about our folks; explaining the plays at a baseball game; holiday in a small town; "it is just as good"; "when is the next mail due?"

13. Write a narrative as told by a dog, a horse, a boat, a Thanksgiving turkey, a shark, a locomotive, an airplane.

14. Some of the situations mentioned below may be developed into interesting narratives.

a. The village loafer turns hero.

b. A worthless fellow takes the place of a friend who is being punished unjustly.

c. Under the honor system in examinations, a student has been convicted of cheating. He is really innocent.

d. Largely because of violation of the rules, a college obtains an athletic trophy. What should be done about it afterward if there was no intentional dishonesty?

e. One suddenly discovers that he has acquired the power of seeing some of what is going on at a great distance.

f. A man long absent from home returns to claim a legacy. Nearly all his former acquaintances refuse to recognize his identity. Then a rival claimant appears. Both men look very much alike.

g. After a great endeavor for a long period of time, a man attains what he has striven for, only to find it worthless.

h. A lady keeps her diamonds in her purse done up in a dollar bill. What might happen to them?

i. A student invites two girls in succession to attend a dance with him. Both refuse, and each reconsiders and accepts at the last minute. What shall he do, having told each that he will not ask another partner?

15. Write a story with historical setting. Let the fictional characters converse with well-known people.

## XIX

### THE STUDY OF NOVELS

**121.** Novels are not elongated short stories. Long fictions imitate human nature in its many aspects, whereas short ones cut it across in a section, giving only a narrow view or a small part of the whole. Thus the short story is centralized; it depends for its interest upon one situation, a single group of people or sometimes even on one person, and also upon a single group of scenes. Novels, on the other hand, weave a complex fabric of incident, character, and background, which includes many places, a multitude of incidents, and at least several persons.

**122.** Kinds of novels. Properly speaking *the novel* itself limits its material to real human life. Not that it records only what people actually do; for it has considerable latitude in viewing and explaining, while at the same time not distorting or idealizing the truth. Thus the novel keeps close to probability. *The romance*, on the contrary, tends to idealize human nature, or to show humanity at its best, whether it deals with truth or imaginary events. Our best romances, it is true, do not exceed the bounds of possibility, unless they advertise themselves as unreal or absurd throughout. Thus the romance often treats of emotions on a high plane. It does not necessarily have human affection as its central motive. Nor does the novel avoid a love plot. George Eliot's *Mill on the Floss*, for instance, is usually called a novel, but love is one of its chief interests. It pictures

somewhat truthfully life in a certain district of England one hundred years ago. Then it also adds impressions and early experiences of Marian Evans, its author. Blackmore's *Lorna Doone*, for two good reasons, may be called a romance. The whole narrative is dignified by a suffused emotion and finds its typical expression in a rhythmic swing, which at times approaches genuine poetry. The novel is romantic because it also pictures life from the ideal or highly imaginative viewpoint. Though it has enough historical and political background to save it from being wholly fictional, it is nevertheless on the romantic and somewhat improbable events that it stakes its reputation. And who would deny that *Lorna Doone* is one of our sweetest and noblest books?

Another form which is somewhat of a hybrid of both long and short stories is the *novelette*. It is too short to be called a true novel, and too discursive and complex to be called a genuine short story. In the nature of brevity it seems more to resemble an abbreviated novel. Henry James, Bret Harte, and Mark Twain have all given us what some choose to call novelettes. Several of the stories of James are more than a hundred pages in length, lacking the unity of the short narrative, and yet not attaining the breadth of the full-length novel.

123. Out of many older formless types, the novel developed rather slowly. Like shorter narratives it passed through different stages from early times to the era of the Elizabethans. In the time of Shakespeare, John Lyly wrote a book called *Euphues*, which found its way to almost every drawing room table and established a vogue. This and similar narratives touched upon etiquette, natural history, philosophy, and kindred subjects that are now treated in separate volumes. The two things necessary to the best novels — consistent plotting and clear

characterization — in large degree were held in the background to make way for long disquisitions on many subjects. Thus it remained for Defoe in his *Robinson Crusoe* to emphasize the element of adventure in a consistent, fairly unified plot. Whether this or *Euphuës* should be called our first novel, or whether we shall say that there was no real novel before the time of Richardson in 1740, will depend largely on our individual definitions of the form. At any rate the works of Defoe center upon a few incidents, which are emphasized, and the people of his works are fairly consistent and uniformly individualized.

Shortly before 1740 a London printer named Samuel Richardson began to write a series of familiar letters for a bookseller. These at first contained little or no narrative, but merely sought to inculcate polite manners and good morals. After a time the author secured permission to weave a story into his letters, and the result was the fiction called *Pamela*, which in collected form was first issued in 1740. Richardson followed this novel at intervals by publishing *Clarissa Harlowe*, the story of a noble heroine, and *Sir Charles Grandison*, an account of the faultless gentleman. In the trilogy he considered life from three points of view, — that of a humble but virtuous serving maid; that of a middle class girl, misunderstood by her parents and making a fatal mistake in intrusting herself with a man who at last betrayed her; and finally that of a man who was capable of all goodness and nobility of character, but who was too superlatively fine for such a world as ours. Richardson's motives were unquestionably high, but he sometimes fell into absurd methods. He was criticized by Henry Fielding, who soon began to publish realistic fictions, the best of which is *Tom Jones*, one of our studies of a faulty but generous young man. Tales of the sea and other realisms were contributed by

Tobias Smollett; and Laurence Sterne began the sentimental novel of formless, rambling plot, and many humorous situations.

The first novels treated of different phases of society, real and imaginary. Later authors like Frances Burney studied life and character from the point of view of polite society. Then followed just before Scott a period of Gothic romances, in which old castles, subterranean chambers and dungeons, and other strange haunts were used to imprison innocent young men and maidens, who were often terrified by haunted chambers, lost papers, dishonest guardians, and other perils too many to be anything but absurd.

*Scott attained the perfection of the historical romance.* His fictions established a new form which had been tried before and has been many times imitated since, but without his masterly success. While Scott was writing, Jane Austen published her *Pride and Prejudice*, *Sense and Sensibility*, which set the high water mark for realistic fictions descriptive of simple English life.

Out of these varied beginnings, by the middle of the nineteenth century had grown the vivid historical narratives of Bulwer-Lytton; the social and historical studies of Charles Kingsley; and then and later the best novels of Dickens, master of the picturesque and lover of all sorts and conditions of mankind; and of Thackeray, satirist and historian in his novels. Later writers like George Eliot, Anthony Trollope, George Meredith, and Thomas Hardy each took some part of old England and made its people live before us in fiction that touches upon the real life of human beings. Another turn in the tide came with Robert Louis Stevenson, who brought back to us some of the old romance, with much too that was original and striking. Since the death of Stevenson,



a new host of vivid, picturesque, and idealized novels and romances followed in ever increasing stream.

More recently still the output has increased by leaps and bounds until at present one cannot presume to winnow the wheat from the chaff.

**124. Novel reading in general.** We have been considering only the serious reading of great fictions. Another class of "light" novels has its own place in providing mere entertainment. They are fitting companions for the summer day when all nature seems listless and drowsy. One should cultivate the acquaintance of the masters before he grows too old. He should know the best of Scott, Cowper, Dickens, Thackeray, Bulwer-Lytton, and Kingsley. Every educated person before he is thirty should read a score of our standard novels.

Then, too, it is worth while to learn to read a book rapidly. Some of the great fictions should be read almost syllable by syllable. They should be perused again and again till they become a part of our mental and moral life. Others may be read hastily and in spots. In the art of judicious skipping, the first fifty or hundred pages are important. After you have the initial situations well in mind, the main drift of the story can be obtained by glancing here and there through a chapter, or by reading the first and last of what look like important paragraphs. Reading too many novels, however, may become a real detriment, encouraging habits of listlessness and carelessness.

#### PLAN FOR THE STUDY OF A NOVEL

**General.** What is the type of the novel? Is it realistic? or romantic? an historical fiction? a purpose novel? entertaining merely? or does it contain some vital lesson or problem? What seems to be the attitude of the author toward the material of the book? Does he seem very sincere? or is he flippant and careless? How does the novel resemble others you have read? or how does it

differ from others of its class? Which is stressed most, — plot, setting, characters? Make a list of all the things about the book you greatly admire. Mark in some way twelve or fifteen of the best descriptions, conversations, and incidents.

**The plot.** Is the plot interesting as a whole? well developed? true to life? or is it highly imaginary and ideal? How many chief episodes are there in the whole story? How many groups of people are there? What events or incidents connect these groups? In what sense is the handling of the plot original? or does it follow expected and well-worn paths? Is it consistent throughout? How does the end grow naturally out of the main elements of the story? Did the end surprise you? Why? What ending did you expect? Was the end unhappy whereas you insist upon the fortunate and happy one? Does the author not hint at various points how the story is to terminate? What are some of the hints? How does the author keep one's interest by dramatic suspense? by contrasts? by his evident sympathy with one group of people? or his distrust of another person or group? How does the author make the story or setting concrete? What special devices does he use? Does accident play an important part? If the events are not always well prepared for, why is that the case?

**The characters.** Who are the chief characters? the subordinate ones? How do they gain or lose our respect and interest? What different adjectives can you apply to each set of the characters? How are the people brought into the story? Are there notable exceptions? How are the people contrasted? how changed in course of the story? Can you find any fault with the way the people develop? or change? What influence have the minor characters? Which ones change the outcome of the story? Is any person brought in to change the course of the narrative when it is rather complicated? Is the book in any sense a study of the heart and soul of the characters? After you have read it, do you have more or less confidence in human nature? Why?

**The style and the author.** What special methods does the author use to best advantage? In what does he seem most interested? Do you think he is trying to work out a problem? Does he seem to care a great deal for the manner of saying things? or is the narrative of principal interest? Wherein does the style seem rather effective? How can you characterize it by adjectives? Mark ten or twelve vivid passages. Are they good because of the sentence structure? or diction? or philosophy? or what? How does the author use figures of speech? Mark several. Humor? Pathos?

## SOME OF THE GREAT ENGLISH NOVELS

- ✓MALORY: Morte d'Arthur (selections).
- ✓BUNYAN: The Pilgrim's Progress.
- ✓DEFOE: Robinson Crusoe.
- ✓SWIFT: Gulliver's Travels.
- ✓GOLDSMITH: The Vicar of Wakefield.
- ANN RADCLIFFE: The Mysteries of Udolpho.
- ✓JANE AUSTEN: Pride and Prejudice, Sense and Sensibility.
- JANE PORTER: Scottish Chiefs.
- ✓SCOTT: Waverley, The Antiquary, Ivanhoe, Kenilworth.
- ✓BULWER-LYTTON: The Last Days of Pompeii, The Last of the Barons.
- ✓COOPER: The Spy, The Pilot, The Last of the Mohicans.
- MARRYAT: Peter Simple, Mr. Midshipman Easy.
- ✓DICKENS: Pickwick Papers, Oliver Twist, Old Curiosity Shop, David Copperfield, The Tale of Two Cities.
- DINAH M. CRAIK: John Halifax, Gentleman.
- ✓KINGSLEY: Hypatia, Westward Ho!
- HOLMES: Elsie Venner.
- ✓HAWTHORNE: The House of Seven Gables.
- ✓THACKERAY: Vanity Fair, Henry Esmond, The Virginians.
- ✓CHARLOTTE BRONTË: Jane Eyre.
- ✓GASKELL: Cranford.
- ✓ELIOT: Mill on the Floss, Silas Marner.
- ✓S. L. CLEMENS (Mark Twain): Tom Sawyer, Huckleberry Finn.
- MITCHELL: Hugh Wynne.
- WALLACE: Ben Hur.
- ✓BLACKMORE: Lorna Doone.
- ✓STEVENSON: Treasure Island, The Master of Ballantrae.
- KIPLING: The Light That Failed, Kim.
- CONRAD: Victory, Chance.
- OLLIVANT: Bob, Son of Battle.
- CHURCHILL: The Crossing, Coniston.
- BARRIE: Sentimental Tommy, A Window in Thrums.
- CROCKETT: The Stickit Minister.
- TROLLOPE: The Warden.
- ✓HARDY: Far from the Madding Crowd.
- HENRY JAMES: The American, Daisy Miller.
- BENNETT: Denry the Audacious.

## XX

### THE STUDY OF PLAYS

125. Human life is represented under rather ideal conditions in the playhouse. When we witness a dramatic production, we never are supposed to believe that actual life is going on under our inspection, but that an imaginary world of people and scenes is possible by the craft of play writing and acting. Thus the drama allows itself various real and more artificial means of imitating reality. Acting itself is not all that interests a playgoer. More often the background makes a drama human and more probable through the medium of the eye. It is truly one thing to prepare a drama for reading only, and quite another to render it actable on the stage. Therefore, we have a distinction between the acting and the reading or literary drama. The former is designed to be played on a real stage; the latter is designed to be imagined on a fanciful stage. Some plays, of course, are good for acting and equally great as literature. Shakespeare, under modern conditions of the theater, is more studied than acted. Yet his plays undoubtedly were first written only for dramatic enactment. Even the plays of the greatest English dramatist, then, are no exceptions to the rule that acting differs materially from reading or literary drama.

Since it is possible for us now to study but the one form, let us consider first what conditions of actual production increase the interest of a play. We shall need to

leave much to imagination when we study Shakespeare in the classroom. Unfortunately, therefore, we are under some limitations.

**126.** Every good play must adhere to a few conventions of stagecraft. Some devices of the theater would be wholly ludicrous, except that we grant them, since drama at best is but a conventional affair. It could not be otherwise. Every stage, you readily understand, must have but three sides; hence the room as represented during a performance has but the three sides. Both lighting and scenery are highly artificial. The entrances and exits of the actors, also, must be regulated by the requirements of the stage. Furthermore, in the speaking itself, we have to recognize certain limitations. Hence, we take for granted that an "aside" or a "stage whisper" may be heard in the farthest gallery, and not by a person on the stage ten feet or less away from the speaker. What does the soliloquy represent? Since we are not mind readers, this is only an adequate means the playwright must use to convey to us what a character is thinking, but may not be speaking. Yet, to make us understand his thoughts, he must speak them solus, so that we hear what is in his mind. This sort of stage mind-reading does not seem ludicrous; for we take this and many other conventions as necessary methods.

Yet the drama has greater opportunity than the printed page to interpret the minds and actions of human beings. It has much that literature lacks, and in addition all the variety, force, and interest of speaking.

**127.** Every good drama avails itself of literary artistry. The playwright is enabled to assist the actor by many little touches, which set forth in stronger relief all the slight turns in thought, feeling, and action that are essential to intelligent play-production. From the first

line of his play the author must make ready for later events by arousing curiosity and by giving little hints, which later become very significant. Nothing helps more than this variety of dramatic preparation. Unless carefully knit together, no drama may excel. One thing must inevitably point to another, not too obviously perhaps, yet not by hit or miss; and no outside fortune or fate, introduced at the last in the fifth act, can cover up the absence of artistic skill in the first four. Many changes in character and events must be made reasonable. Many new elements, which are later introduced, must all tend toward the one inevitable conclusion.

128. Again, the principle of contrast is often employed in good dramas. Events and people are set over against each other. The characters are arranged in groups, each having its distinct traits, and each leading in one direction. When two persons are contrasted in thought, word, and deed they are said to be foils for each other. So Hamlet is quite another type from Laertes; Macbeth is strikingly different from his Lady; Cæsar has his Brutus; and Cordelia in the play of *King Lear* represents all that is noble and dutiful in a child in strong contrast to her selfish and cruel sisters. Some critic has said that Shakespeare makes the "third citizen," who merely has a line or two, quite distinct from number two or four. Thus every one not only has a personality, which is clearly distinguished, but the varieties of human nature are also strongly set forth by way of contrasts.

*Figures of speech in plays have great usefulness.* Some of those often used are climax, irony, simile, and metaphor. The language of the poetic drama is highly wrought, more imaginative, and more emotional than the language of prose literature or even of some kinds of poetry. Dramatic irony is sometimes made a powerful

force for interpreting character. The words of one man, spoken in jest, may turn into bitter tragedy for him at a later time. He is hanged by his own engine, or falls into the pit that he has dugged for another. Look through Shakespeare's *Hamlet* or *Coriolanus*, and you will find good examples of dramatic irony. Climax in drama is even more marked than it is in a novel. About the climax the whole action revolves; everything leads up to it by way of preparation, and everything else falls away by resolution or further completion of the action. Climax is the highest point of interest, the darkness just before dawn, the place of greatest strain, when the plot is most complicated, and when something happens to change the course of the drama. Finally, the language used by persons in a play is highly wrought, idealized, and much more compressed than any language even in our most brilliant moments. Like time and events, it is foreshortened and condensed so that in two hours of a drama people say more interesting or significant things than they would in half a real lifetime.

**129.** English dramatists, however, have neglected the three unities. Classical dramatists in Greece and Rome often insisted that the action of a play must occur in one city, in adjoining or near-by streets; that it must take place within the space of one day, with only a single night intervening; and that characters must be consistent throughout. The last unity, that of character or action, as it has been called, is the only one of the three which English authors have felt obliged to follow. In one of his discussions on the drama, Aristotle laid down the dictum that the persons must be consistent, or, if inconsistent, they must be consistently inconsistent. Shakespeare threw the conventions to the winds. Between the two parts of the *Winter's Tale*, for example, sixteen years

elapse, and in both *Macbeth* and *Hamlet* are many hints as to the flight of time. Then, too, he changes the scene of action from country to country at will, from city to city in Italy, and from town to town in England. Other English dramatists have followed his custom, — but now and then a play has followed all the unities in the classical manner. The most successful of the lot, from all points of view, is Ben Jonson's famous *Alchemist*.

**130. Early English drama.** Beginning about five hundred years before the great flowering of literature in the age of Elizabeth, native plays underwent a slow and uncertain evolution. Early English playwrights seem to have borrowed little from continental sources. They began dramatic composition as a distinct aid to the church service for the benefit of unlettered people, who could not read the Bible stories for themselves. For a long time they contented themselves with material directly taken from the Scriptures, or at least suggested by religious traditions. Thus, on festival days, such as Christmas and Easter, productions were enacted. The Creation, the Flood, the age of the patriarchs, and all the events centering in the life and death of Christ, received special emphasis. Not being able to present the whole Bible narrative continuously, various portions were selected, divided into parts corresponding roughly to acts of modern plays, and presented by those who had submitted to a regular course of training.

By the beginning of the thirteenth century, when the productions had become secular and somewhat comic, a council of the church excluded them from church buildings of every sort. For a time they were transferred to the churchyard and streets adjacent to it. Then they were taken up by the guilds or crafts of various towns. At this time each act was presented on a movable wagon,



each "pageant" in turn being halted so that all the crowd could witness it. The whole drama for a day consisted of a number of these wagons, which went about from place to place repeating individual acts in some arranged order.

These early representations have been called *Miracle Plays* because they originated in the stories as recorded in our Scriptures. After a time, a succeeding development replaced the characters like Abraham, Noah, and Jacob, with allegorical or figurative personages like Riches, Good Deeds, Conscience, Knowledge. The plays were then called *Moralities* or *Moral Plays*, because they sought always to inculcate definite lessons. Various guilds strove for mastery in the acting of plays, and they provided simple but adequate scenery, with somewhat elaborate costumes.

Next in the history of our early drama came *the interlude*. This was a kind of bridge from the old formless productions, something which gave way to modern tragedy and comedy. The name, interlude, itself seems to have been applied rather indiscriminately to a large number of plays, both long and short, being used in the title for *Everyman*, which in reality is a Moral Play. Yet the interlude advanced over older models in being more realistic and more true to life. It added some secular elements, and no longer depended wholly upon moral instruction for its effect. Perhaps the most beautiful conception in drama of all these early times is *Everyman*, which is a simple but terribly significant enacting of the truth that each man must travel alone through the mysteries of death, accompanied only by Conscience and Good Deeds, if he has made friends with them in his lifetime. No accumulated wealth may cross with him the line which divides all between the world of the living and the dead.

**131. Kinds of real dramas.** From the age of the classic dramatists of Greece and Rome, plays have been divided into two broad classes. *Intermediate types and names have been found, but the great divisions are tragedy and comedy.* In ancient times the former was spoken of as the representation of struggles between noble men and their fates. Adverse circumstances sooner or later terrified or overwhelmed the noble family. Tragedy was aristocratic. Since the common man could not have feelings as refined as the noble, he therefore could not suffer so pitiably from a change of fortune. Only the king or prince, therefore, could appear in a true tragedy. The suffering which comes from a sense of a misspent life, the decline of individual morality or character, was not often enacted in old dramatists. Modern plays make no such artificial barriers, yet the distinction between tragedy and comedy, not altogether absent in Shakespeare, is really emphasized as late as Dryden's time, and did not wholly disappear much before the age of Sheridan and Goldsmith after the middle of the eighteenth century.

*Comedy*, in the classic drama, was conceived as a purging of the vices of mankind. By a certain amount of ridicule of the follies of the average person a dramatic purging was supposed to be accomplished. *Tragedy* represented people as better than they are, and comedy as being about as they are. One was ideal, the other real in its method and motives.

Popular notions of tragedy and comedy now are different but hardly more reasonable than the old classic distinctions. Do we not think of a tragedy as a play which terminates in sadness or disaster? As one might put our notion, "Somebody must get killed or die." If this is tragedy, of course comedy must be the opposite, a play which has a happy or fortunate ending, with a

rescue or reclamation of the heroes. History of English plays recognizes no such artificial barriers. Our conception of these types is only half the truth. For no combination of happy endings, by any easy magic, can make over an essential tragedy into a pleasing, satisfactory comedy. Materials of drama themselves forbid. So does the artistic limitation which every good dramatist must recognize. How could you transform the *Hamlet*, *Macbeth*, *Coriolanus*, *Romeo and Juliet* of Shakespeare into a sugared comedy by some changes in the fifth act, when from the first line the whole undercurrent of emotion and character is tragic? How can you make over a novel like George Eliot's *Mill on the Floss*, by rescuing Tom and Maggie Tulliver from drowning at the end, when their lives from the start, as we have them faithfully portrayed by the artist, tend toward the completion of the fateful, implacable events in which they had a large part? It is not the mere end, but the whole conception, which makes a distinction between tragedy and comedy.

132. The tragedy is a drama which has a fatal undertow throughout. Disaster or defeat is inevitable from the first word. If the character has done wrongly, and is unredeemed or unrepentant, poetic justice demands that he be punished at the end. If he has made some mistakes, but has lived up to all the light he has seen, he may suffer at the end, but may come out of struggle ennobled and chastened. Thus conscious of victory, one may bow to adverse fates with a smile upon his lips, even though he must go down with the turn of the wheel of fortune. Tragedy is serious; comedy is light and joyous. The latter has no fatal undertow, but at times may look dark and uncertain. Comedy is also the recognition of justice in rewards, honor for the honorable, praise for the praiseworthy.

133. Varieties of pure comedy and tragedy. Understanding real differences between the two great types of plays, may we still consider a union of the two? This question is still under debate. The Elizabethans, after Shakespeare, answered in the affirmative; and the practice of later playwrights has likewise favored a hybrid form. Even before 1600, when the great Swan was still active, a third kind of drama had been staged with considerable applause. The Germans recognize three main classes. Must the entire play be either tragic or comic? May there not be a turn of fortune to save the fate of the hero? Shakespeare himself sometimes seems to promise one ending and then give us the other, as he does in the *Merchant of Venice*. Study his type of drama carefully, however, and you will see that he prepares for the change of fortune. *Romeo and Juliet* was made over to suit the popular demand for happy ending, in the middle of the eighteenth century, and so made into a comedy with a concluding marriage of the two lovers. The attempt was not successful. Beaumont and Fletcher, who succeeded to a large share of the popular applause given Shakespeare while he was alive, made what has been called *tragicomedy*. This type was warmly applauded. Plays like their *Philaster* even now are interesting to read and worthy of being staged. That great authors have not adopted the combination might be taken as evidence that they do not consider it a legitimate form of drama. Yet many tragicomedies are still produced.

*Melodrama* admits too many improbable situations and too many strange turns of fortune. It differs somewhat from tragicomedy, but is always serious in nature. Most plays of this type lack motivation, or dramatic preparation; that is to say, too many things simply happen without much rime or reason. Suddenly the

old relative comes home from India, and then all goes well with the stranded or unfortunate nephew. Just as he is approaching some new means of vengeance or malevolence, the villain suddenly falls off a cliff, and thus ends his existence. The lost letter is found by some honest person; the thief drops a note and so furnishes a clew; and many other improbable things happen in the nick of time in melodramas. Strange, unbelievable things actually happen in real life; but too many of them fill the scenes of most unmotivated plays.

In the times of great Latin plays, the *deus ex machina*, or the god in the basket, was let down to clear up a difficulty. No such crude means are used in our English melodramas, even in jest, but many absurd things happen there. From the time of the Civil War in the United States almost to the present, the melodramatic, improbable play held the boards and reigned in public favor. Many such dramas are still acted. When the hero dies to the accompaniment of soft music, in a glory of stage effects, he enters at once into the Nirvana of theatrical paradise; and his memory is long cherished by those who love to weep.

Forms of comedy include many distinct types of artistic craftsmanship. We begin at the lowest stage with mere by-play, tricks of substitution and mistake, confusions of identity, chance revelations of both good and bad persons, all of which belong to the vogue of the practical joke. At the opposite extreme almost lies *high comedy*, which is a conscious realization of relationship arising from inherent wit, and having a permanent artistic and intellectual appeal. High comedy is not a matter of accident or chance, but of real distinctions and of real human characteristics. *Low comedy* is the slap and dash variety. Shakespeare has both kinds. Begin to read

his plays with the *Two Gentlemen of Verona*, in which two brothers are often confused and mistaken, so that the innocent falls victim to the punishment that belongs to his guilty brother. Contrast such a play with the *Much Ado about Nothing*, which belongs to Shakespeare's middle period, the time of his intellectual quickening. There Beatrice and Benedict, professing not to understand each other, engage in many word combats and by-plays that are far removed from the realm of the chance joke. It is an affair of nice distinctions. Even in his fools like Touchstone Shakespeare later could not help but express a noble philosophy; and some of the clowns are most interesting when they but half mean the jest they speak, or when they see behind the jest a far nobler meaning.

*Farce* is another variety of the comic, being frankly absurd and improbable. Nobody takes it seriously; its whole purpose is to entertain, rarely to instruct or to inspire. When comedy is probable, farce is the opposite; when comedy gives us approximations to real beings, farce only distorts human character.

Since the "spacious times of great Elizabeth," outgrowths from lighter types of drama have often threatened to displace entirely the old legitimate plays. *Mere spectacles* have been popular in different forms, since they require but a minimum of attention, appealing as they do by means of costuming, scenery, and effects of light. In the time of King James I, the mask was popular at court as a form of entertainment for the nobility. This differs from regular drama in that it is a symbolical representation in which ordinarily amateurs are the actors. *The pageant* at times has enjoyed an immense popularity, in that it can be adjusted to convey instruction in historical, patriotic, and religious truths. Recently it has again come into favor. School and community pageants

have provided valuable means for teaching the composition and acting of dramatic material.

**134. How to study a drama.** Since acting is the life of plays, the theater is the best medium for the study of great dramatic works. We do not have the opportunity, however, of witnessing the production of many plays. Shakespeare, Sheridan, Goldsmith, and some of the other great playwrights are not often represented in popular theaters. Others, however, though of not so high literary merit, may be even more typical as acting productions. In these, all of us now and then may witness the artistic skill of modern actors. In studying a play at home, we are under many serious limitations. Before we can appreciate a drama at its highest, we must learn to overcome these handicaps. To succeed absolutely in imagining that we behold a play, when, in fact, we but read the lines, is never possible. Yet a few of the things we should realize in seeing and in reading a drama may here be stressed.

1. *Relationships are always important in plays.* Before you understand the situation, you must know who the characters are, and especially what relationship they bear to each other. Little by little, the good dramatist admits you into the growing complication; little by little you imagine how the course of the action is to run; and so, as you proceed with the reading, you may yourself contribute much to the visualizing of the action. Never forget that the people are not merely supposed to speak their lines; they are intended to act, to accompany their words with gestures, significant glances, pauses, and other important signs. They are supposed to live, not merely to express thoughts or opinions. Life is a unit; and the play too must be understood as a whole, a vital reality.

2. *Notice how the action gathers toward a climax.* How many groups of people have been introduced? How have the relationships among them varied? What new situations are now in process of development? All the little hints, many of the chance remarks, the repetitions, the digressions, the shifting from place to place, all

are significant. Let no bright thread of the weaving get away from your mental grasp. Anything that at first seems strange, or impossible, later may turn out to be more than casual or incidental.

3. *Be sure you understand the means of securing dramatic effect.* Some of them were discussed in Sections 125 and 126 of this text. Contrast, repetition, culmination of effects, figurative language, even the improbable, all may have their own purpose in working out the situation.

### SOME INTERESTING ENGLISH PLAYS

No complete list of great English dramas from the beginning can be made for a book of this type. Here are a few titles, arranged approximately in chronological order, to illustrate the history of our native plays. A relatively large number of recent dramas have been included.

BROME: Abraham and Isaac.

Second Shepherds' Play.

Everyman.

NICHOLAS UDALL: Ralph Roister Doister.

GREENE: Friar Bacon and Friar Bungay.

MARLOWE: Dr. Faustus, Tamburlaine.

SHAKESPEARE: Romeo and Juliet, Midsummer Night's Dream, Henry V, Much Ado about Nothing, As You Like It, Hamlet, Macbeth, Coriolanus, Winter's Tale, Tempest.

JONSON: The Alchemist, Every Man in his Humour.

DEKKER: The Shoemaker's Holiday.

BEAUMONT and FLETCHER: Philaster.

FLETCHER: The Faithful Shepherdess.

DRYDEN: All for Love.

GAY: The Beggar's Opera.

GOLDSMITH: The Good-Natured Man.

SHERIDAN: The Rivals, School for Scandal, Critic.

MACKLIN: The Man of the World.

BULWER-LYTTON: The Lady of Lyons.

BOUCICAULT: London Assurance.

GILBERT: H. M. S. Pinafore, Engaged, Pirates of Penzance.

TENNYSON: The Cup, Becket.

ROBERTSON: Society.

PINERO: The Second Mrs. Tanqueray, His House in Order.

WILDE: The Importance of Being Earnest.

FITCH: The Girl with the Green Eyes.



JONES: Mrs. Dane's Defense.

SHAW: Candida, Mary Goes First, Fanny's First Play.

ZANGWILL: The Melting Pot.

PHILLIPS: Herod, Ulysses.

MOODY: The Great Divide.

KENNEDY: The Servant in the House.

BARRIE: What Every Woman Knows.

MACKEY: The Canterbury Pilgrims.

GALSWORTHY: Justice, Strife.

PEABODY: The Piper.

PARKER: Joseph and His Brethren.

SYNGE: Riders to the Sea.

YEATS: Cathleen Ni Houlihan, The Land of Heart's Desire,  
The Hour Glass.

LADY GREGORY: Hyacinth Halvey, The Traveling Man.

LORD DUNSANY: The Gods of the Mountain.

MASEFIELD: Tragedy of Pompey the Great.

BARKER: The Madras House.

## XXI

### HOW TO APPRECIATE POETRY

135. Good poetry differs from prose in a number of essentials. Ask the unthinking person, and he will tell you that rime is one essential of poetry not found in prose. But how about blank verse, which is unrimed, and which is one of the noblest types of poetry? Again, we may think that rhythm distinguishes one from the other; and yet some of our best prose has a rhythm, not as regular, perhaps, but nevertheless just as pronounced as the rhythm of the strictest verse. It is the regularity or rhythm, the even swing of corresponding parts, the equal length of lines that distinguishes poetry from prose.

Poetry, furthermore, sounds a higher or deeper note. It is more ideal than most prose. Here again, however, distinctions are not absolute; they are merely relative and comparative. For some of the best prose, of course, is more noble than mere versification. Wordsworth startled a world of formal criticism by announcing that there is no essential difference between the language of poetry and that of prose. This is true, but in practice there are some limitations. Any good word in prose may be transferred to poetry; and yet some of the diction of common life, by its associations, by its turn toward unromantic ideas, by its triteness, never would do in poetry. Yet Wordsworth helped poets to get away from the fanciful and foolish language of the eighteenth century. In making the thought, the emotion, and the nobility of

ideas superior to the nice expression of ordinary ideas, Wordsworth did us a real service.

**136.** Let us, first of all, study verse to determine its own special characteristics. For the sake of convenience, we may now summarize our preliminary investigation somewhat as here follows:

1. Verse is distinguished by technical details of rime and rhythm.
2. Verse is more harmonious than average prose.
3. Verse has special divisions, like stanza and other short poem forms, which prose lacks.
4. Poetry has its individual idealism.

Before one can appreciate good poetry, he must understand both the technical and artistic qualities. Some of the former are verse or poetic line, accent, rhythm, meter, foot, and different measures. They will now be considered in turn.

Since the *line*, or as it is correctly called the verse, is the single unit of measure in a poem, it should be understood as fundamental. In a line or verse, several things must be made correct. They are accent, rhythm, meter, and number of feet.

*Accent is the natural stress which inevitably falls at intervals in all literary compositions.* It is common, then, to prose and poetry, but is fairly regular in the latter. Words of two syllables, we have learned, take an accent on either the first or second; words of three syllables accent one; and so on, some words of four syllables or above taking two or more accents in addition to the primary one. In verse the ictus or stress or beat or accent, as it is variously called, falls at regular intervals, for the most part; in prose, it allows of much greater variation.

*Rhythm* is the swing or regularity of movement. It is determined largely by the nature and number of accents.

The poet may choose which sort of rhythm suits his subject best; and he is allowed certain changes from a regular rhythm for variety and special effects.

*Meter* is the definite grouping of syllables or rhythms. It is, therefore, a specific term corresponding to the general one of rhythm. These words are often loosely used, but the distinctions here made are the technical ones, and should be observed.

The *foot* in English verse is a combination of two or more syllables, usually of two or of three, rarely of more than three. Thus a poetic line is made up of a number of these feet, that is, of groups or sets of syllables, each group or set having a certain definite accent, which remains regular unless changes are introduced for particular reasons. According to arrangement of the syllables, feet are given various names, as iambic, trochaic, anapestic, dactylic, and so on.

An *iambic* foot, or iambus, is the most common one in our English poetry. It has two syllables, with accent on the second. Neglecting the third syllable of the word, the name itself, *i-amb'* (*ic*), illustrates, for here are two syllables, accented on the second.

A *trochaic* foot, or trochee, also contains two feet, but has the reverse arrangement, that is, the accent falls on the first of the two feet. Here, too, it will be seen that the name illustrates, *tro'-chee*.

The *anapestic* foot, or anapest, is a group of three syllables, the third of which is accented.

The *dactylic* foot is also a group of three syllables, but has the accent on the first.

A *spondee* is a foot of two syllables, which has a hovering accent, that is, about equal stress on each.

The *amphibrach* is a foot of three syllables, the second of which is accented. This and the spondee are not used

in English poetry except in connection with other meters. A poem in spondees or amphibrachs would be impossible, or at any rate difficult to write or to read.

Classical poetry was quantitative; the stresses depended largely on long and short syllables. English is more accentual, and in many instances seems wholly so. The long and short vowels have little to do with the poetic accent, which is not determined by the presence of long or short syllables, but by regular succession according to metrical scheme. It is, therefore, preferable to speak of accented and unaccented (or of stressed and unstressed) syllables, rather than of longs and shorts.

Lines of poetry which have five or more feet tend to divide into two parts at or near the middle. The pause is called a *cesura*, and it corresponds somewhat to the classical *cesura*. The middle pause of this sort does not depend on the grammatical punctuation.

**137.** The number and type of feet in a line determine the name of the line metrically. Verses of four, five, and six feet are the common ones in English; most of the others are rare. The five-foot, or pentameter, line is by far the most common, at least half our poetry being written in this form. According to number of feet, from one to eight respectively, the names of the meters are monometer, dimeter, trimeter, tetrameter, pentameter, hexameter, heptameter, and octometer.

**138.** Two elements determine the name of a particular verse form, the accent within the feet, and the number of feet in each line or poetic verse. Iambic pentameter, for example, means a line of five feet, each foot being accented on the second of its two syllables. The name, it will be seen, is really an abbreviated form of telling the number of syllables in a foot, the place of accent in each syllable, and the number of feet in the line. To scan a line is to

mark it off into feet and syllables and place the accent in each foot. Take the line

So thick a drop serene hath quench'd their orbs.

The line scanned :

So thick' | a drop' | serene' | hath quench''d | their orbs'.

Another way of indicating the nature of a line is to use *a* as a symbol for the accented syllable, *x*, for the unaccented. Thus, iambic pentameter would be represented by the symbols *5xa*, trochaic tetrameter by *4ax*, and so on.

Dactylic hexameters from Longfellow's *Evangeline*:

This is the forest primeval; the murmuring pines and the hemlocks,  
Bearded with moss and in garments green, indistinct in the twilight.

Iambic trimeters from Browning's *Rabbi Ben Ezra*:

Grow old along with me,  
The best is yet to be.

#### EXERCISES

1. Mark the scansion of the quotations just given.

2. According to the definitions of feet and accents, tell what the names below mean to you in each instance:

Iambic trimeter, anapestic hexameter, trochaic heptameter, dactylic tetrameter.

**139.** That poetic meter allows of no variations from the normal plan is a common misconception. Do not expect every line, every syllable, to fit into a fixed and rigid mold; it will not do so. One age of English literature, that of Pope, rather liked to have every line turned just exactly according to custom, with little or no liberty for individual differences or modifications. Our best modern poets, on the other hand, have felt free to make many pronounced changes, just so long as they were not too violent or too frequent. Some examples follow:

1. The first foot of the line, in which all the others are iambic, may be a trochee. The change is made to keep the meter from becoming sing-song, and often for

more definite purposes of imitation to suit idea or picture. Milton has many such variations in his companion poems *L'Allegro* and *Il Penseroso*, both of which show a man in different moods and temperaments, to which a number of metrical changes contribute.

Illustrations :

Come, but keep thy wonted state,  
With *even step* and mincing gate.

And *ever*, against eating cares,  
Lap me in soft Lydian airs,  
Married to immortal verse.

*Brake with* a blast of trumpets from the gate.  
For raising stately piles for heirs to come,  
*Here in this poem* I erect my tomb.

2. Likewise after a pause within the line, one metrical plan may replace another.

*Fetching mad* bounds, *bellowing* and neighing loud.  
*Coming* to look on you, *thinking* you dead.  
What cursed foot *wanders* this way tonight?  
Glist'ring with dew; *fragrant* the fertile earth,  
*After soft* showers, and sweet the coming on.

3. Special changes for picturesqueness, imitation, and variety are often made by the poet with deliberate intention. From Milton and Tennyson, two great masters of such changes, the following illustrations are taken.

Through *many a* dark and dreary vale  
They passed, and *many a* region dolorous,  
O'er *many a* frozen, *many a* fiery Alp,  
*Rocks, caves, lakes, fens, bog, dens, and shapes of death.*  
[fishes] huge of bulk,  
*Wallowing unwieldy*, enormous in their gate,  
Tempest the ocean.

*Petulant* she spoke, and at herself she laughed.

And Gareth loosed the stone  
From off his neck, then in the mere beside  
*Tumbled it; oilily bubbled* up the mere.

140. Rime is a second characteristic that distinguishes poetry from other modes of composition. Yet rime is not a real essential; for some of the noblest poems in the literature of the world have been unrimed. Two of the best unrimed poems in English are *Paradise Lost* by Milton, and the *Idylls of the King* by Tennyson. In the preface to his great epic, Milton argues against the use of rime, which he calls "no necessary adjunct or true ornament of poem or good verse, in longer works especially, but the invention of a barbarous age, to set off wretched matter in lame meter." That some versifiers, as Milton intimates, have used rime to adorn what would otherwise be inferior verse is unquestioned. It is hardest to write unrimed or blank verse. Still, the average person regards rime as the special embellishment of poetry; and such it is indeed, when it is written neatly and without forcing.

*The rimes themselves may be described as good, allowable, and bad.* Those words which rime perfectly have three common characteristics. 1. The last vowel sound must be identical, though of course the spelling need not be the same in both words. 2. The consonant sounds also that follow the final vowels must be the same. 3. But the consonants preceding the last vowel must be different. Thus the groups *way, say, to-day; soon, boon, noon; flight, light, plight, delight*, satisfy the conditions. Words which do not quite satisfy them, and are, therefore, called allowable, are *be, city; thou, below; hearth, earth; to, few*. All the combinations which vary still more are ordinarily called bad rimes. Some of the great poets use the allowable rimes, and occasionally may drop into the bad kind, but for the most part avoid both. In reading the old poets, one must not conclude that the rime was originally bad because it seems so now; for a large number of words



have changed in pronunciation in the last three or four centuries, and sounds often vary enough to make what was once a good rime now appear to be wholly unallowable.

*Usually the accent falls on the rimed syllable at the end of the verse.* Sometimes there is a second — rarely a third or more — syllable after the accented rimed ones. In practically all cases the final unstressed syllable is identical in both spelling and sound. The name given to this combination is feminine rime, or in case of two and three extra syllables, double and triple feminines.

And earthquake and *thunder*  
Did rend in *sunder*  
The bars of the springs below.

Lines that rime in pairs are called couplets; in threes, triplets:

Whene'er you find "the cooling western breeze," (a)  
In the next line, it "whispers through the trees"; (a)  
If crystal streams "with pleasing murmurs creep," (b)  
The reader's threatened (not in vain) with "sleep." (b) — POPE.

### THE FINER HARMONY OF VERSE

**141. Melody.** Besides the technical devices of rhythm, rime, and versification, poetry at its best has subtle harmonies not easily described. They exist quite apart from the formal rules; they charm the ear and defy the analyst. Of course, the critics may theorize, and the poets may explain as to how various sounds may be combined to lay a spell upon ear and imagination alike. How shall we explain the wonderful fragment, Coleridge's *Kubla Khan*? It is almost pure music, sound without meaning. It is a glorious creation of harmony. This and certain portions of his *Cristabel* are graceful without being weak, musical without being jingly, and imitative without breaking the delicate magic by which poets de-

scribe what is intangible. We may discover that *o*'s, *a*'s, *l*'s, *m*'s, and other letters are specially tuneful; how the artist combines them, we shall have to leave to what we call inspiration. The poet himself feels the charm, follows the spell of his own music, and, perhaps, does not always need to study the effects. All comes spontaneously in moments of poetic rapture.

**142. Alliteration.** Besides the ordinary or terminal rime, which has been described at the beginning of this chapter, two others are less commonly recognized. Since rime is merely the repetition of the same sounds, it, of course, may occur at any point in poetic lines. The repetition of the same consonant at the beginning of words in succession or nearly so, is called alliteration. Sometimes one letter or combination at the start may be repeated within another word not far away. Alliterations usually fall upon accented syllables. Thus, in the line from Tennyson, "The bare, black cliff clanged round him," the *b*'s of *bare* and *black* alliterate; so do the two *cl*'s. The line also has sound imitation, and the short words and difficult combination in the whole line suggest a picture to the imagination. Again, Shelley's line, "Modulate me, soul of mincing mimicry," has alliteration of the four *m*'s, and also of an internal *m* in *mimicry*. Both alliteration at the beginning and within words are illustrated by the *t*'s and the second set, *m*'s, in Shakespeare's line, "Stands tip-toe on the misty mountain tops."

**143. Assonance,** the third variety of rime, is the recurrence of the same vowel sound within syllables. Milton and Tennyson have the noblest music in their poetry, and they, with Shakespeare, form a trio of poets whose artistry is almost music itself. One can hardly find more wonderful combinations than those of Milton's single line, "Sonorous metal blowing martial sounds." Or, choose

four lines from Milton's sonnet entitled "On the Late Massacre in Piedmont." The whole sonnet has almost fifty *o* sounds, which make it a sort of solemn groan for vengeance, a deep-toned call of a man for justice to an oppressed people.

Forget not: in thy book record their groans  
 Who were thy sheep and in thy ancient fold  
 Slain by the bloody Piedmontese, that rolled  
 Mother with infant down the rocks.

**144.** Imitative words are numerous in our English vocabulary. We say that the bee *buzzes*, the snake *hisses*, the iron *scrapes*, water *swishes*, steel *clangs*, and cooking cereal *plops*. Hundreds of such terms describe or imitate the thing of which we speak. We describe them as being onomatopoeic, — a word itself meaning to *make* and a *name*, according to its Greek components. Such imitation may not be the highest form of art in a poem, but it is recognized as valuable by artists like Milton and Tennyson. Thus, the former, in his *Lycidas*, has a fine example :

Grate on their scranell pipes of wretched straw.

Tennyson mentions this power of words to imitate things, and illustrates in his lines :

Hammering and clinking, chattering stony names  
 Of shale and hornblend, rag and trap and tiff.

In the two examples which follow, the poet is both imitative and alliterative :

The lime a summer home of murmurous wings.

and

The bare black cliff clanged round him, as he based  
 His feet on juts of slippery crag that rang  
 Sharp-smitten with the dint of armed heels.



fore the time of Dryden, the heroic couplet attained great fluency. Dryden made it more rigid and exact, and Pope, in the next age, refined it until there was left nothing to be desired in neatness, polish, and nicety of epigram. In his metrical *Essay on Criticism*, Pope asserts that lines must not only be polished, but they should imitate.

'Tis not enough no harshness gives offense,	(a)
The sound should seem an echo to the sense.	(a)
Soft is the strain when Zephyr gently blows,	(b)
And the smooth stream in smoother numbers flows;	(b)
But when loud surges lash the sounding shore,	(c)
The hoarse, rough verse should like the torrent roar.	(c)

Following the death of Dryden in 1700, the next half century almost, previous to the death of Pope, is called *the classic age in English literature*. Here the word *classic* does not refer to the Greek and Latin, or other foreign works, but to the fact that like the ancient classics the poems of Pope's time were highly regular and polished. No English versification has ever been more exact or precise. Whether this is the highest type of poetry is a different matter. During the first part of the eighteenth century, everything was reduced to rule and precept. Art, literature, and etiquette followed set standards; nothing of excess was thought to be in good taste. The heroic couplet was the prevailing form of meter. Imitators for a long time after Pope maintained the same vogue.

Gradually, however, poetry again freed itself from the trammels of exaction. Romanticism in sentiment and manner again asserted its right to live. The new age was introduced by men like Cowper, and in some sense by Gray, both of whom not wholly broke from the old traditions. It remained for Robert Burns, Wordsworth, Coleridge, Keats, Shelley, and Byron to continue and

complete the revolt against set forms. Rhythms, stanza forms, and even rime again were varied and unconventional.

3. *Quatrain stanzas*, or lines arranged in fours, have been favorites in English poetry. Rime plans vary from *abab*, with alternations, *abba*, with extremes and means respectively corresponding, to *abcb*, with only one set of rimed words. Gray's *Elegy* is, perhaps, our best specimen of iambic pentameter with alternate riming plan. This kind of stanza has been called heroic quatrain, which is illustrated by a quotation from the poem just mentioned.

Now fades the glimmering landscape on the sight,  
And all the air a solemn stillness holds,  
Save where the beetle wheels his droning flight,  
And drowsy tinklings lull the distant folds.

In his *In Memoriam* Tennyson used a foot of four accents, with rimes arranged *abba*.

4. *Modifications* are arranged by adding other lines to this quatrain form. With various placings of rimes, the double quatrain, or eight-line stanza, has often been used. Another eight-line stanza is adapted from the *ottava rima* of Italian verse. Byron and others have used this form with telling effects, as the following stanza from *Don Juan* illustrates.

But let me to my story: I must own (a)  
If I have any fault, it is digression — (b)  
Leaving my people to proceed alone, (a)  
While I soliloquize beyond expression; (b)  
But these are my addresses from the throne, (a)  
Which put off business to ensuing session, (b)  
Forgetting each omission is a loss to (c)  
The world, not quite so great as Ariosto. (c)

5. *The Spenserian stanza* was introduced by Edmund Spenser in his great epic, the *Faerie Queene*, one of the longest and most picturesque poems in our language. It is built up of two sets of eight iambic pentameter lines,

in which the *b*, or second rime, runs over into the second quatrain, so that there are in all four of the *b* rimes. The ninth line is composed of six feet and is called an Alexandrine. The following stanza will illustrate the peculiar facility of Spenser's versification, which does not become monotonous to the degree that shorter forms inevitably do.

And forth they pass, with pleasure forward led,	(a)
Joying to hear the birds' sweet harmony,	(b)
Which, therein shrouded from the tempest dread,	(a)
Seemed in their song to scorn the cruel sky,	(b)
Much can they praise the trees straight and high,	(b)
The sailing pine, the cedar proud and tall,	(c)
The vine-prop elm, the poplar never dry,	(b)
The builder oak, sole king of forests all,	(c)
The aspin good for staves, the cypress funeral.	(c)

6. *The sonnet is a poem of fourteen iambic pentameter lines with a certain definite rime scheme.* It was introduced from the Italian poets, and in English was written first in the age of Elizabeth. Before 1600 the sonnet became a favorite form. All the great poets in Shakespeare's age wrote sonnet sequences, that is, more or less long poems, using the sonnet form of stanza. Being regular in every way, the sonnet offers a challenge to poets to learn to compress their diffuse thoughts into small compass. The strict Italian sonnet divides into two parts, the first eight lines, which express the subject or idea, and the second part consisting of the last six lines, which enforce, deny, or otherwise modify or illustrate the ideas of the first portion. In the first part, or octave, the rime plan must be *abbaabba*. In the sestet, or last six lines, the Italians varied somewhat, but used the plans *cdecde* or *cdcdcd* or *cdedce* in most of their sonnets. English poets have been less rigid.

*Two other types of sonnet are recognized in our language.* The *Miltonic* follows the Italian rather closely, except

that it does not divide between line eight and line nine; nor are the last six lines quite so uniform in their verse plan. The *Shakespeare sonnet*, used also by Spenser, consists of four quatrains with a couplet at the end. Judged by strict Italian models it is not a true sonnet at all, but might be called merely a sonnet-stanza. The Shakespeare rime plan is *abab cdcd efef gg*. Modern poets tend to favor the strict or Italian model. After the Elizabethan age the sonnet died out completely until, in Pope's period, few indeed may be found. Wordsworth and other romantic poets revived the form, which since 1800 has been a favorite kind of short poem.

If you would hear some of the plaintive music of the Elizabethans, read aloud from the sonnets of Spenser, Shakespeare, and Sidney; if you would hear some of the noblest chants in our language, read from the sonnets of Milton and Wordsworth and Tennyson; if you would see some of the lavish beauty of our language look at the sonnets of Rossetti, Keats, and more recent bards. Showing what this type of poem can attain, Milton's *Sonnet on His Blindness* reaches the high-water mark of dignity of theme.

When I consider how my light is spent  
 Ere half my days, in this dark world and wide,  
 And that one talent which is death to hide  
 Lodged with me useless, though my soul more bent  
 To serve therewith its Maker, and present  
 My true account, lest he returning chide.  
 "Doth God exact day labor, light denied?"  
 I fondly ask. But Patience, to prevent  
 That murmur, soon replies, "God doth not need  
 Either man's work or his own gifts. Who best  
 Bear his mild yoke, they serve him best. His state  
 Is kingly: thousands at his bidding speed,  
 And post o'er land and ocean without rest:  
 They also serve who only stand and wait."



7. *Not so fixed in requirements is the ode.* At various times this has been a favorite with our English poets as it was in classical Greek literature. Two varieties have been recognized, the strict or classical, and the free or English. The former consisted of three divisions, each one containing in turn three parts. Before the time of Gray, some of the poets attempted strict odes, but they did not succeed well in imitating the old types. More recently the writers of odes have felt free to use whatever form seems best adapted to subject and occasion. The modern ode, then, may be defined as a poem in several irregular divisions which treat of a solemn and dignified topic. Once humorous odes were attempted, but that was more than a century ago. At present the ode is reserved solely for reverential occasions and emotions. It has a slow, stately, and measured music, with variety in uniformity, which by some is called the best kind of art. While the stanzas and lines even may vary from part to part, there is an undercurrent of uniform and grave music. Wordsworth, Burns, Tennyson, and Matthew Arnold, in the nineteenth century, wrote noble odes. Here in America, Lowell's *Commemoration Ode*, read at Harvard University as a part of the ceremonies dedicating a memorial to the soldiers who fought in the Civil War, is said by many to be the noblest poem of its kind.

8. *Irregular types of stanzas and poems* have been transplanted to English from foreign soils. Few of them, though, seem to flourish in our language. Charles Kingsley, Arthur Hugh Clough, among English bards, wrote hexameters with some facility resembling the classics, and Longfellow's *Evangeline* is about the most celebrated poem in this meter on our side of the Atlantic. Austin Dobson, Andrew Lang, Edmund Gosse, and Rossetti are among the few poets who have been felicitous in adapt-

ing some of the French meters and stanza poems like the ballade, rondel, rondeau, and triolet, which depend, for the most part, on graceful plays on sounds and repetition of refrains.

### TYPES OF POETRY

**146.** Thus far we have been considering merely the kinds of poems according to technical makeup. Little has been said of the material or content of verse. With respect to subject and manner of treatment, poetry may be divided into three classes, *epic*, *lyric*, and *dramatic*. Narratives in verse which glorify the prowess of heroes or of nations are called epic poems. They are always objective, that is, the author is kept out of sight. Indeed the oldest epics have forgotten who first composed the fragments of which they are made. They vary in length from songs in a few lines to works of prodigious size. Spenser's *Faerie Queene*, for instance, has about thirty-five thousand lines. Lyric poetry, the second type, is quite the opposite of epic. Here the author himself sings of his own emotions. He narrates not a story of heroes or of nations but merely expresses his own emotion or thoughts on various topics which have impressed him. The one is broad, national, very expansive; the other is individual, narrow, and tends to concentrate on a single moment or small event. Dramatic combines elements of the other kinds. It is epic in the sense that the author speaks not of himself or of his own thoughts and feelings directly, but transforms them and adds many others, imagining people who are supposed to say and think as he directs. Dramatic poetry is lyric in the sense that the author may at times use his own real self, and his actual emotions are subject matter of the play. Can you tell which is Shakespeare himself and which his character

Hamlet? Not with certainty. The dramatist is all the greater because we cannot detach him from his characters in drama.

147. **Epic poems.** *From long works which celebrate the lives of national heroes, all the way to simple meditative poems which describe nature, the epic marches before us in varied forms.* Some are long and wholly objective; others are short and include some lyric or subjective elements. Six classes will now be distinguished briefly.

1. *Great epics are common to all literatures.* Before the time of the Christian era, Greece had the *Odyssey* and *Iliad*, the Finns had the *Kalevala*, the Romans the *Æneid*, and early peoples like the tribes of India had national poems of great length and fame. The noblest fragment of our own primitive literature, long before the Normans came, perhaps even before our ancestral Saxons and Angles came to what is now England, — the best of short epics is the Anglo-Saxon *Beowulf*. Milton's *Paradise Lost* is our grandest epic poem, Spenser's *Faerie Queene*, the most picturesque, and Tennyson's *Idylls of the King*, the most familiar, though it contains some lyric elements.

2. *English and Scottish popular ballads* represent the epic in shorter but also in ancient forms. At least some of them come down from the Middle Ages, from before the thirteenth century, though the bulk of them are somewhat later. They belong to times when the wandering poet was the purveyor of news from court to court, from hall of baron to that of the next. Like the bard in old English times, he was received with great honor. He composed ballads which celebrated the deeds of warriors, and orally they were transmitted from generation to generation. This is the true literature of the common folk. It has great vigor, but is elemental and at times unpolished.

Most of the ballads were written down centuries after they were common property in the highlands of England and Scotland. They range in subjects from warlike exploits, stories of Robin Hood and his generous band of outlaws in the fair greenwood, stories of stolen brides, to simple tales of mystery and the supernatural. Old ballads which you should know are *Sir Patrick Spens*, *The Hunting of the Cheviot*, *Robin Hood and Guy of Gisborne*, *Thomas Rymer*.

The last portion of the eighteenth century saw the revival of many noble old ballads. Sir Walter Scott went out into the byways of Scotland and collected two volumes of them. He and other poets like Burns, Coleridge, Keats, and later Rossetti and Morris imitated some of the medieval songs of the people. Thus they have been modernized and transmitted to us with more of the spirit of our own times. The finished work of these poets, however, lacks some of the spontaneity and rapid movement of the old medieval ballads. What is called a popular ballad, a song set to music in recent days, — is not the kind of which the old ballads were made.

3. Another form of poem is called *the metrical romance*. It also flourished in the Middle Ages or a bit later. Around famous heroes like Arthur and Charlemagne, great bodies of legend rose. Romantic cycles of narrative poems transmitted these legendary stories. Scott's *Lady of the Lake* and *Marmion* correspond nearest to them in more recent literature.

4. The *tale* differs somewhat from both the ballad and the metrical romance. It is merely a short narrative or short story in verse instead of in prose. Chaucer, in the fourteenth century, is perhaps our best entertainer in our older literature. Longfellow in his *Tales of the Wayside Inn* also has entertained thousands of readers in recent days.

5. *Descriptive poetry* often combines the impersonal of the epic with the emotion of the poet himself. Thus a pensive mantle is thrown over the beauties of nature. Some of the interesting descriptive poems are Goldsmith's *Deserted Village*, Cowper's *Task*, Thomson's *Seasons*, and Tennyson's shorter idylls, which illustrate this kind at its best.

6. *Pastoral poetry* is more artificial. It celebrates the lives of shepherds and of pastoral scenes; and, since it has usually been written by the dwellers in cities and towns, not by shepherds themselves, it is of necessity somewhat imitative and unnatural. Milton's *Lycidas*, Spenser's *Shepherd's Calendar*, are well-known pastoral poems.

148. *Lyric poetry*. From the day of the Greek choral odes, lyrical poetry has expressed the finer emotions, memories, and aspirations of mankind. The first odes, we are led to believe, began classical poetry in Greek songs in honor of the gods. They were sung to the accompaniment of the lyre, hence the name lyric, and ever since have been tuneful above all other types of versification. In old and also in modern times, then, the simplest form of lyric has been the *patriotic, popular, or sacred song*. Its object has been primarily to arouse in others the same emotions which the poet experiences when he contemplates beauty or goodness. It, therefore, sings the common notes of humanity.

1. *A more artistic form of lyric is the ode*, which has already been described as a poem of deep and reverential feeling for some special occasion. The elegy is written in what may be called a minor key; otherwise it resembles the ode. Our best elegies memorialize the life of some friend who has been lost from earth and human companionship. There is a definite tendency to combine with the elegy certain pastoral elements. Milton's *Lycidas*, Tennyson's *In Memoriam*, Shelley's *Adonais*,

Arnold's *Thyrsis*, are among our pastoral elegies. They range all the way from expression of immediate and poignant grief to the gentle melancholy of those who remember long after loved ones have gone from them.

2. *Yet the lyric is written in many forms and celebrates all the ranges of emotion.* It specializes in irregular meters and stanzas, trying to be varied and true to occasions which inspire lyricism. Intimacy of treatment, graceful and light musical combinations, finer and fairer emotions all express themselves readily in the lyric. For every mood and all changing beauties of nature there are appropriate forms of poetry.

### EXERCISES IN POETRY

1. Tell which of the rimes are good, which allowable, and which undoubtedly bad in these sets:

Alone, zone; dew, pursue; eye, symmetry; fly, die; dearth, earth, hearth; harmonies, forest is; heaven, striven; sepulchre, atmosphere; mast, rest; tour, hour; roam, Marmion; when, again; go, to; voracious, potatoes; afternoon, noon; dumb, lyceum; robin, throbbing; ruled on, wise one; comes, spumes.

2. Choose from the different poems you know fairly well:

a. Five examples of unusual but good rimes.

b. Five of uncommonly fine phrases.

c. Five passages that are harmonious beyond most poetry.

d. Five examples of imitative words.

e. Five illustrations of changes in meter for some evident purpose.

f. Five passages for strength or beauty of thought.

g. Five sentences that are difficult to understand. Tell why.

3. What is remarkable in thought, meter, rime, rhythm, and adaptation of sound in the selections which follow?

a. And on the tawny sands and shelves

Tripe the pert fairies and dapper elves. — MILTON.

b. What is an epigram? a dwarfish whole,

Its body brevity, and wit its soul. — COLERIDGE.

c. Blow, bugle, blow, set the wild echoes flying,

Blow, bugle; answer, echoes, dying, dying, dying.—TENNYSON.



5. Point out the beauties of the following selections, naming any good changes in meter, figures of speech, picturesque words, remarkable rimes, and attractive ideas.

- a. Life, like a dome of many-colored glass,  
Stains the white radiance of eternity. — SHELLEY.
- b. Here while the courtier glitters in brocade,  
There the pale artist plies his sickly trade.  
Here where the proud their long-drawn pomp display,  
There the black gibbet glooms beside the way. — GOLDSMITH.
- c. Forthwith upright he rears from off the pool  
His mighty stature; on each hand the flames  
Driven backward slope their pointing spires, and, rolled  
In billows, leave in the midst a horrid vale. — MILTON.
- d. 'Tis the middle of night by the castle clock,  
And the owls have awaken'd the crowing cock;  
Tu-whit! — To-whoo!  
And hark, again! the crowing cock  
How drowsily it crew. — COLERIDGE.
- e. But such a tide as moving seems asleep  
Too full for sound or foam,  
When that which drew from out the boundless deep  
Turns again home. — TENNYSON.
- f. The trumpet's loud clangor  
Excites us to arms  
With shrill notes of anger  
And mortal alarms.  
The double, double, double beat  
Of the thundering drum  
Cries hark! the foes come. — DRYDEN.
- g. And yet as angels in some brighter dreams  
Call to the soul when man doth sleep,  
So some strange thoughts transcend our wonted themes,  
And into glory peep. — VAUGHAN.
- h. But let my due feet never fail  
To walk the studious cloister's pale,  
And love the high-embowered roof,  
With antique pillars massy proof,  
And storied windows richly dight,  
Casting a dim religious light. — MILTON.





- o. A sudden little river crossed my path  
 As unexpected as a serpent comes.  
 No sluggish tide congenial to the glooms,  
 This, as it frothed by, might have been a bath  
 For the fiend's glowing hoof — to see the wrath  
 Of its black eddy bespate with flakes and spumes.
- p. Not a drum was heard, not a funeral note,  
 As his corse to the rampart we hurried;  
 Not a soldier discharged his farewell shot  
 O'er the grave where our hero we buried.

— BROWNING.

We buried him darkly at dead of night,  
 The sods with our bayonets turning,  
 By the struggling moonbeam's misty light  
 And the lanthorn dimly burning. — CHARLES WOLFE.

- q. Breathes there the man with soul so dead,  
 Who never to himself hath said,  
 This is my own, my native land!

. . . . .  
 The wretch, concentered all in self,  
 Living, shall forfeit fair renown,  
 And, doubly dying, shall go down  
 To the vile dust, from whence he sprung,  
 Unwept, unhonored, and unsung. — SCOTT.

6. Make a paraphrase of the extracts which follow below. Follow the originals, sentence by sentence, using equivalent expressions for the originals. Try to represent the temper and spirit of the poem in your version of it in prose.

### THE WORLD IS TOO MUCH WITH US

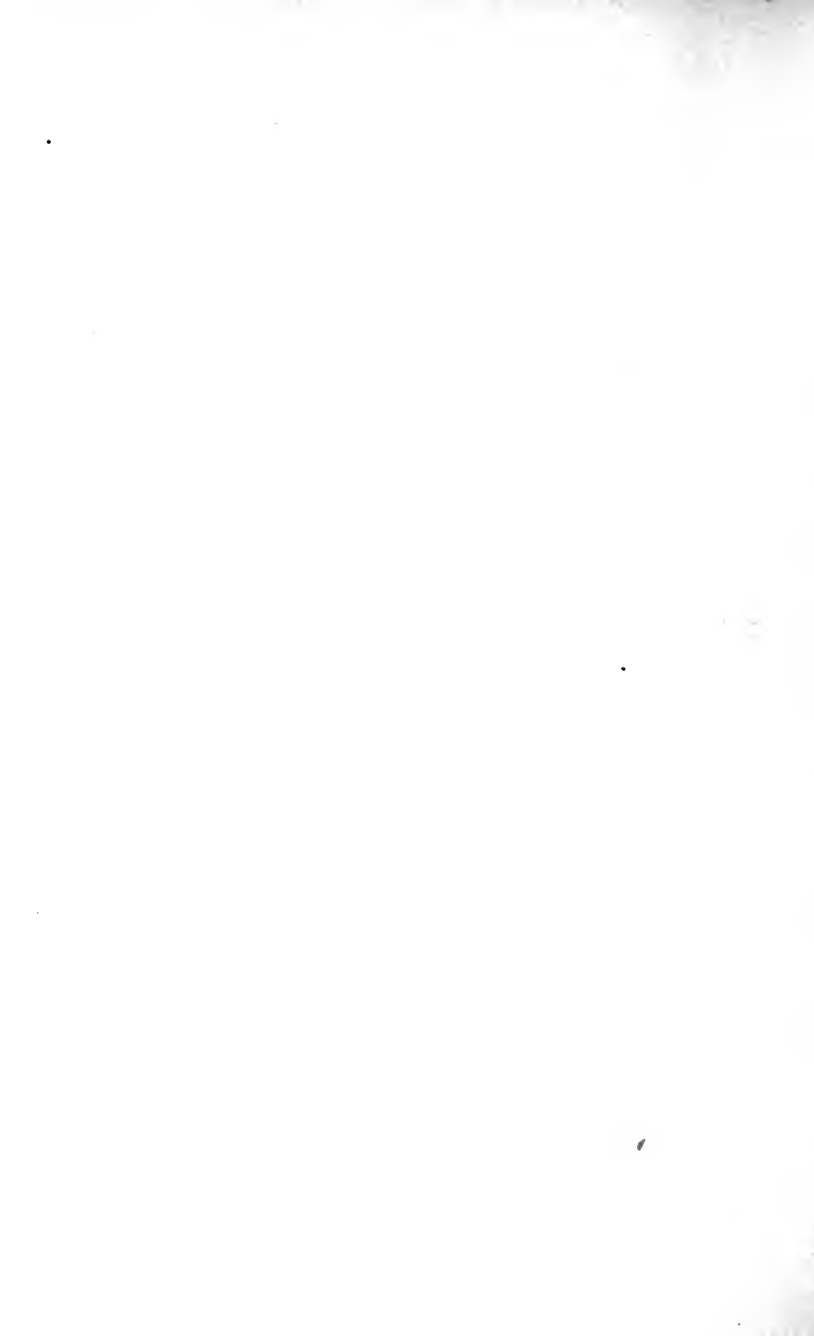
*William Wordsworth*

The world is too much with us; late and soon,  
 Getting and spending, we lay waste our powers;  
 Little we see in Nature that is ours;  
 We have given our hearts away, a sordid boon!  
 This Sea that bares her bosom to the moon;  
 The winds that will be howling at all hours  
 And are up-gathered now like sleeping flowers;  
 For this, for everything, we are out of tune;  
 It moves us not. — Great God! I'd rather be

A Pagan suckled in a creed outworn,  
So might I, standing on this pleasant lea,  
Have glimpses that would make me less forlorn;  
Have sight of Proteus rising from the sea;  
Or hear old Triton blow his wreathèd horn.

## SHAKESPEARE'S SONNET, NUMBER 106

When in the chronicle of wasted time  
I see descriptions of the fairest wights,  
And beauty naming beautiful old rhyme,  
In praise of ladies dead and lovely knights,  
Then, in the blazon of sweet beauty's best,  
Of hand, of foot, of lip, of eye, of brow,  
I see their antique pen would have express'd  
Even such beauty as you master now.  
So all their praises are but prophecies  
Of this our time, all you prefiguring;  
And, for they looked but with divining eyes,  
They had not skill enough your worth to sing:  
For we, which now behold these present days,  
Have eyes to wonder, but lack tongues to praise.



# APPENDIX A

## CORRECTION SYMBOLS

Many teachers prefer to use a series of marks or symbols to indicate corrections for students to make for themselves. Sometimes the words to which objection is made may be underlined or marked in some other manner. Opposite the line, in the left or right margin, the corresponding symbols may be placed. The student learns from the instructor what the mistake is, but is thus obliged to devise his own correction. By so doing he will remember the principle more easily, and will not be so certain to make the same mistake at another time. The use of these brief symbols saves the teacher hours of time that might, more profitably, be spent in other directions.

*A.* Awkward; word order should be changed; or use different words.

*B.* Brief. Undeveloped; fragment. Extend, amplify, develop further.

*Cap.* Wrong use of capitals or small letters. Use other form.

*C.* Fault in coherence. Poor connection, arrangement, or plan.

*D.* Doubtful agreement. Notice antecedent or other related part.

*E.* Effectiveness lacking. Make more emphatic, clear, positive, or prominent.

*F.* Fault in reasoning, logic, or connection. Revise for meaning.

*G.* Ungrammatical. Use accepted form.

*H.* Hasty. Too careless; too many mistakes. Make all needed corrections.

*I.* Improper word. Word wrongly used. See a good dictionary.

*J.* Jerky. Too many brief sentences, paragraphs, or parts. Combine.

*K.* Wrong combinations. Separate, make new plan, revise entirely.

*L.* Loose sentence, part, or whole composition. Break up, clarify.

*M.* Meaning at fault. Make wording and thought harmonize.

*Ms.* Manuscript not neat, careless; form not followed. Be more careful.

*N.* Not in good use. Slang, obsolete, coined, local, foreign, or otherwise objectionable. Use right form.

*O.* Omission. Make thought clear; supply missing word.

*P.* Punctuation at fault. Correct thoroughly.

*R.* Repetition of word, sound, or phrase. Use different forms.

*Rel.* Relationship at fault; relative pronoun wrongly used.

*S.* Spelling needs attention. Learn right form at once.

*T.* Trite. Use fresher or more expressive word or phrase.

*U.* Unity not observed. Too many details; too many parts; too many thoughts. Break up, expand, or make clear in some other way.

*V.* Too many words. Write more simply.

*W.* Weak in some respect. Be more direct, use fewer words or parts, clarify your thoughts, attack the subject directly.

*X.* Some evident fault. Correct all such before you hand in the paper.

*N. S.* New sentence at point indicated by an X.

1, 2, 3, etc. Arrange in the order indicated.

? Are you sure you are right? I do not understand; or cannot read this.

∧ Insert missing word or phrase at this point.

¶ New paragraph.

No ¶ No paragraph division here.

## APPENDIX B

### SPELLING

“I can't learn to spell” is a complaint that every teacher has heard. Let us not resign ourselves, however, to the easy conclusion that spelling comes by nature and not by study, and that some inevitably must continue slaves of that sprite who seems always to mix up our letters. Not a few give up long before they have faithfully tried. They become careless, inattentive, and rely less and less on their memories. It is probably true that no book or teacher can produce a good speller. Yet there is a method which can be taught and learned. If you have always been a poor speller, try the methods which are mentioned below.

1. **Observation is fundamental.** Can you photograph a word on your memory? Look closely at each letter in turn and make sure that you see all in the right order. Then group them according to syllables. Finally, shut your eyes and imagine just how the whole word looks in writing or in print. If your visual memory is trained, you can imagine just how the word really appears as you first observed it.

2. **Correct pronunciation is also essential.** Say the word slowly, making sure of three things, — *a*, that you notice all the syllables; *b*, that you sound them in their relative order; *c*, that no syllable or letter has been either added or omitted.

3. Write the word a few times to familiarize yourself with the way it looks.

**Rules for spelling.** Not all mistakes can be corrected by rule. One must remember some words; there is no rule or logical guide to recall them. The rules for making syllables, for adding letters in form of prefixes or suffixes, and some of the special types of spelling may all be acquired. Only a few of these may be mentioned here.

1. Monosyllables double a single final consonant, preceded by a vowel, whenever a suffix beginning with a vowel is added.

bag, bagging; cram, cramming; god, goddess; hop, hopping.

2. Words of more than one syllable when accented on the last follow the same rule.

abet, abetting; begin, beginning; occur, occurring.

3. Words retain a single consonant before a suffix which begins with the same letter.

accidental, accidentally; mean, meanness; original, originally.

4. Likewise a prefix retains a final consonant which is the same as that which begins the main portion of a word.

accommodate, aggravate, connect, immediate.

5. Words retain two consonants before a suffix which adds a new syllable.

add, adding, puffing; numb, numbing.

6. Final silent *e* is commonly dropped before a suffix which begins with a vowel.

argue, arguing; come, coming; make, making; write, writing.

Some exceptions are *agreeable*, *changeable*, *courageous*, *noticeable*, *serviceable*, *seeing*. Words ending in *ce* or *ge* retain the *e* to keep the soft sound of the *c* and *g*. A few words like *picnicking*, *panicky* have an added *k*, which, on the other hand, indicates that the *c* is hard.

7. Final *y* preceded by a consonant changes to *i* before most terminations that do not begin with *i*.

busy, busiest; icy, iciest; ready, readiest, readiness.

8. Most words ending in *ie* drop the *e* and change *i* to *y* to avoid doubling the *i*.

die, dying; lie, lying; tie, tying.

9. Words which contain *ie* or *ei*, in connection with *l* or *c*, may be remembered by comparison with the key word Alice or Celia, or any simple word containing *li* and *ce*. If you cannot remember which letter comes first in one of these words, compare with the pattern, which invariably shows that *i* follows *l* and *e* follows *c*.

Believe and receive are common examples. One of a few exceptions is *leisure*.

**Spelling of possessives.** 1. Normally the apostrophe and *s* ('*s*) is added to the nominative to form the possessive of common nouns. Words which already end in *s*, *z*, or *c* sounds usually omit the *s* added for possessive, and use the apostrophe only. This applies to singular and plural forms.

For conscience' sake; Moses' laws; brothers' rights.

2. Compound nouns and phrases usually add the apostrophe and *s* to the final element only.



Alexander the coppersmith's wrath; Weeks and Seward's store; the postmaster general's report.

3. Combinations of the words *anybody*, *every one*, *no one*, *some one*, and the like with the word *else* form the possessive by modifying one element only. American usage strongly prefers *anybody else's*, *every one else's*, *no one else's*, and *somebody else's*. Some American authors, and more people in England, still use the alternative forms, *anybody's else*, etc.

4. Monosyllable proper names already ending in *s* often take the regular *'s* form in the possessive singular.

Burns's poems; Mr. Jones's common name.

**Spelling of plurals.** 1. The majority of nouns add *s* to form the plural; many others, for the sake of euphony, add *es* since the singular forms end already in *ch*, *s*, *sh*, *x*, or *z* sounds.

church, churches; bus, busses; brush, brushes; box, boxes; adz, adzes.

2. Proper names uniformly add *s* or *es* according to regular rules.

The Browns, the Bronsons, the Wileys; the Joneses, the Dickenses.

Note.—To add the apostrophe before the final *s* to such words is a common crudity.

3. Nouns in *y* preceded by a vowel add *s* to the singular spellings to form the plural.

alley, alleys; monkey, monkeys; valley, valleys.

4. Many foreign words still retain the original Latin, Greek, or other spellings in the plural. Now and then a word of this number has also formed an alternative English plural.

alumnus, alumni (masculine), alumna, alumnae (feminine); analysis, analyses; appendix, appendices; axis, axes; beau, beaux; datum, data; erratum, errata; medium, media; phenomenon, phenomena; parenthesis, parentheses.

5. Plurals of figures, letters, symbols, and words (that is, used as words in explanations), are written with the apostrophe and *s*.

"Mind your *p*'s and *q*'s, your *o*'s and *g*'s," said the old printers to their apprentices.

In the last sentence are six *r*'s and two *your*'s.

**Simpler spelling.** English orthography has undergone many gradual changes between 1400 and now. The process of simplification constantly goes on; it will probably continue with greater momentum. Already many concerted efforts have been made to

hasten some of the changes. Since 1875 various organized societies in England and America have advocated the changing of many words in the interest of uniformity and simplicity. Nobody as yet has tried with success to promote an absolutely phonetic spelling in modern English. The difficulties are too great. Useless letters, however, have been dropped from a host of words; exceptions to regular rules have been constantly reduced to a smaller and smaller minimum; and some false spellings perpetuated from a past, which knew not scientific etymology, have now been corrected. Thus *rime* has been restored to its own native spelling after being confused with the Greek *rhythmos*, with which it has nothing in common by derivation.

Below are given a few of the rules suggested by the Simplified Spelling Board. Words are constantly being rid of their useless encumbrances by the application of these principles.

1. Of any two spellings sanctioned by a reputable dictionary like Webster's *New International*, the *Century*, the *Standard*, select the simpler one for your personal correspondence.

2. Of the diphthong and ligature spellings like *ae*, *æ*, *oe*, *œ*, adopt the single letter *e* in all instances. Our language has been doing this gradually for hundreds of years, but still a few words remain.

ecumenical, era, esophagus, esthetic, ether, medieval, subpena.

3. Choose *or* instead of *our* as a suffix in words.

behavior, honor, labor, rumor, valor.

American usage almost wholly favors the short forms, where English tends to favor the *our* spelling.

4. Likewise adopt *er* for the spelling instead of *re* for all words. Why should we write *meter* and then the compound as *centimetre*?

center, fiber, meter, number, somber, specter, theater.

5. Drop all silent terminations *ue*, *me*, and *te*.

catalog, decalog, monolog, gram, coquet, etiquette, omelet, quartet.

Some words often misspelled. Forty per cent or more of the common mistakes in spelling occur in not more than five hundred familiar words. Only those are included here which have been found in actual practice to cause trouble. No attempt has been made to collect words which are really difficult or which are uncommon, hence not familiar enough to attract attention. By learning ten or fifteen words a day the poor speller will soon reduce his list to a minimum.

abbreviation	benefited	discipline
accidentally	boundary	dissipate
accommodate	breathe	dissolve
achieve	burglar	divisible
acknowledgment	business	dormitory
acquaintance	candidate	drowned
admittance	carrying	dying
affect	casualty	dyspepsia
agreeable	cemetery	easily
allegiance	chagrined	ecstasy
all right	chauffeur	eligible
almost	choose	entrance
already	coherence	enveloping
altogether	comedy	etc.
amateur	coming	evidently
ambiguous	comma	exaggerate
ammunition	commission	excellent
amount	committee	existence
analysis	comparatively	familiar
analyze	competitor	fascinate
anonymous	complement	fiery
apartment	compliment	finally
apparition	concede	football
appearance	conceivable	formerly
arguing	conscience	forty-four
arouse	conscientious	genitive
arrange	convenient	goddess
ascertain	corollary	government
assistance	counterfeit	grammar
athletic	cruelly	grandeur
attendant	definite	grievous
audience	democracy	guard
auxiliary	dependent	hallo
awkward	descendant	height
balance	description	hindrance
bankruptcy	despair	homogeneous
barbarous	destroy	homologous
baseball	develop	hoping
battalion	difference	humorous
beginning	disappearance	illegible
believe	disappoint	imaginary

imitate	misspell	probably
immediately	mystery	procedure
immigrate	narrative	proceed
imperceptible	necessity	professor
impossible	negro	psychology
impromptu	niece	pursue
inanimate	ninety	quantity
incidentally	nominative	quiet
inconvenience	no one	really
incredible	noticeable	receive
indispensable	nowadays	recognize
initiative	nuisance	recollection
innumerable	obedience	recommend
inoculate	occasionally	reference
insistent	occurred	relieve
intelligible	o'clock	repetition
interrupt	omission	rheumatism
irritable	omitted	rhythm
isosceles	one's	rime, rhyme
its	oneself	sacrifice
itself	opponent	schedule
kerosene	opportunity	seize
laboratory	originally	semicolon
laid	oscillate	sensitive
later	outrageous	sergeant
laundered	paid	serviceable
laundry	parallel	shepherd
led	parliament	shrubbery
lightning	pennant	siege
literature	perceive	similar
loose	perhaps	sincerely
lose	perspiration	soliloquy
magazine	planning	sophomore
maintenance	possession	specimen
manageable	precede	speech
manufacture	prejudice	stretch
mathematics	preparation	studying
medicine	prevalent	successful
messenger	principal ( <i>adj.</i> )	syllable
miscellaneous	principle ( <i>noun</i> )	symmetrical
mischievous	privilege	synonym

tariff	transitive	village
temperament	truly	villain
tendency	typically	visible
therefore	tyrannical	weather
thermometer	unanimous	wondrous
threshing	undoubtedly	woolen
together	unnecessary	writer
too	until	yacht
tragedy	unusually	
transferring	vengeance	

Proper names often misspelled

Aaron	Manila
Britain, Great	Marnier, Silas
British	McKinley, William
Briton (inhabitant)	Mediterranean
Burns's, Burns'	Niagara
Carlyle, Thomas	Odyssey
Chaucer	Parliament
Chesapeake	Pennsylvania
Coleridge	Philippines
Connecticut	Roosevelt
Defoe	Shelley
Dickens', Dickens's	Spencer, Herbert
Eliot, George	Spenser, Edmund
February	Stevenson, Robert Louis
Huguenots	Swedish
Iliad	Thackeray
Johnson, Samuel	Tuesday
Jonson, Ben	Ulysses
Lafayette	Waverley (novels)
Macaulay	Wednesday
Macbeth	Welsh (people)
Macduff	Wordsworth

## APPENDIX C

### PUNCTUATION

Punctuation helps to interpret a writer's thoughts. It is an eminently practical affair. Were punctuation a mere matter of ornament, it might easily be dispensed with; for the little marks in themselves are not beautiful. Not a few writers, it must be admitted, leave the pointing of their work to chance, or, what is worse sometimes, to the reader. If you are fortunate enough to have some of your writing set in type, the editor or printer will do his best to use the right marks. But who better than yourself can judge what is needed? The author alone can give his ideas the benefit of suitable punctuation. You may be sparing in the use of marks, but you should consider in every case whether some point is needed. That newspapers tend to reduce punctuation to a minimum is no excuse for other types of publications, which are more careful, and the product of less haste. Cases have been reported from courts to show that even a comma or a semicolon, placed or misplaced, may nullify the intent of a whole legislature.

Learn the typical use of the various marks. Minor rules will tend to fit into a broad plan. If you know how the comma is used as a general mark, you will not need to remember all the ten or fifteen rules for special cases. Do you know when a semicolon is better to use than a comma? Or when a colon is the only suitable mark? To realize the differences in principle is about half the battle. Thereafter individual cases should take care of themselves.

Finally, do not forget that the reader must understand you as you know your own thought. He cannot guess. You should give him every advantage. Punctuation is a large help to one who is not familiar with a context. You should also agree with others in adopting certain marks for normal types of structure. Vary from the common understanding of punctuation, and you may confuse the reader. Be consistent and careful in choosing marks, and you will make whatever you write easily understood.

**Common punctuation marks.** Elaborate directions would be out of place in our study, which is now concerned with standard and common uses of the various points. Let us consider, then, only the typical marks and some of the errors which occur in using them.

The **period** terminates a declarative or imperative sentence. Fragments, logically, though not grammatically, complete, are punctuated as full sentences. Abbreviations and some other condensed forms are pointed with periods. Business houses have adopted some signs and abbreviations which they do not ordinarily take the trouble to punctuate.

The **question mark** terminates every query. It is also used to indicate any reasonable doubt as to a fact, date, or quotation; but it should not be used to indicate an attempt at wit, irony, or sarcasm.

Who was George Washington! Chaucer was born in 1340 (?). He was a nephew (?) of Henry Clay. He states that we have 169 (?) railroad systems.

Note that indirect quotations need only a period, not a question mark.

He asked who Washington was.

The **exclamation point** is used after strong expressions of emotion, sharp command, disapproval, aversion, or surprise. Modern tendency is to reduce it to a minimum of instances. After *oh*, and similar ejaculations, popular consent now uses the comma. Sentences introduced by these words may take an exclamation mark at the end, but not after *oh* and at the end too. Sometimes this mark is used by an editor or reader to indicate doubt as to a statement or citation.

God defend the right! Forward,—march! I hate fishing! What, you a sailor! An authority states that there are but 139 (!) railroad systems.

The **colon** is frequently misunderstood. Sometimes it may properly be used as the sign of equality is used in mathematics, that is, to show that the statement to follow is about equivalent to the one just preceding the colon. Most authors at present avoid the use of the colon as a strong form of semicolon in long passages which contain many parts. Instead they break up the original sentence. Long quotations from either poetry or prose, citations of some length, and other illustrations are preceded by a colon. Short quotations and citations have the comma instead. The colon is used after the salutation in a formal or business letter, and also by many to separate parts in sets of figures.

The lecturer spoke as follows: (Long quotation).

I might mention the famous line of Pope,

"To err is human; to forgive, divine." (Comma for short citation, or line or two of poetry.)

What a frank, generous, tender-hearted fellow he is: happy as a boy; hospitable to the very edge of beggary; enthusiastic as he is visionary; simple as he is genuine.

*Matthew* 21:32. 4:30 P.M.

Note especially that the colon must not be used before a natural series of the *a*, *b*, and *c* type. Wrong: The chief poets were: Marlowe, Spenser, and Shakespeare. No mark at all is needed after *were*.

The semicolon. To distinguish between the comma and the semicolon is an attainment, a real test of understanding of punctuation. Remember always that the comma joins or separates parts closely connected; the semicolon those loosely connected. The one implies a short break in connection; the other a larger, or that the parts have a thought, but not a grammatical unity. In coördinate parts of sentences, the semicolon often takes the place of a conjunction. Again, it is used to show that different elements are in a series, with or without a conjunction. Clauses or long phrases introduced by *that's*, *and's*, *when's*, *while's*, or similar connectives take semicolon punctuation.

*Loose connection*: If there is ever a time to be ambitious, it is not when ambition is easy, but when it is hard. Fight in darkness, fight when you are down; die hard, — and you won't die at all. — KLEIN.

*Coördinate series*: He said that he would come; that he would interview all the applicants; and that he would report at a subsequent conference.

**Semicolon before adverbs.** Frequently careless writers, who do not distinguish between comma and semicolon, commit what has been called the "comma blunder." This occurs in sentences which normally break apart just before an adverb is used conjunctively. One should be on guard against this fault when the words *so*, *then*, *hence*, and the like are used. To avoid the bad loose type of sentence, you may do one of three things: make a new sentence, use a semicolon instead of the comma, or insert the word *and* as real conjunction. The following examples will illustrate the correct usages:

It was raining; so we went home.

It was raining, and so we went home.

It was raining. So we went home.



Stir the cake for several minutes; then set it away until the oven is ready for it.

Stir the cake for several minutes, and then set it away until the oven is ready for it.

Stir the cake for several minutes. Then set it away until the oven is ready for it.

When the sentence is composed of short elements, as in the first one above, it is perhaps better to compound. Otherwise, as in the second instance, and uniformly when the break is a sharp one, it may be well to break it into two distinct sentences. Placing the two parts together, with only the comma between, is a common but an indefensible mistake. It is contrary to both grammar and logic.

**Semicolon in references.** Certain enumerations and references, when they contain similar parts in series, are set off from each other by semicolons.

*John* 1:5; 6:13; *Isaiah* 9:3; 27, 14; *Mark* 2:9.

Scores: 16-5; 23-3; 4-8.

*Atlantic Monthly* x, 29; xvi, 177; or 10: 29; 16: 177.

**The comma.** Practically all the typical uses of the comma will fall into four broad classifications. 1. Coördinate elements, with or without conjunctions *and*, *but*, *or*, and the like. 2. All words and phrases that are independent of the rest of the sentence. These include words in direct address, adverbial elements single and in phrases or clauses, words of explanation, — in fact, all parts not essential to the main current of thought reduced to simplest grammar form. 3. All words in series of three or more. 4. To show that parts are omitted, or now and then to clear up the thought when, without punctuation, a wrong meaning would be taken.

Some of the special uses may here be mentioned. It is hardly necessary to learn the twelve or more minor instances when comma punctuation is necessary. Many are so similar that they can be classed under one heading.

1. Coördinate parts require commas to separate them.

He is about forty, but he looks much younger.

He must support the government, else we all fail.

He replied that he would go at evening, and I said I should accompany him on his long journey.

Note especially that a new subject and new predicate after the main part of the sentence usually imply a change in thought. Hence,

the comma must be used if the semicolon is not. The last sentence in the examples just given illustrates. No fault is more typical than the omission of a comma in such instances; yet the principle is clear enough.

**2. Independent and parenthetical words.** Here we may place words in apposition, direct address, introductions to citations and short quotations, and all others which are thrown in merely to introduce, explain, or amplify the main thought.

The judgment, he admitted, was severe.

To-morrow, it seems likely, will be warmer. (Simple parenthesis.)

Syracuse, New York, is larger than Syracuse, Sicily. (Apposition.)

Now, gentlemen, I come to the last topic. (Address.)

The patriot said, "I regret that I have but one life to give for my country." (To introduce quotation.)

I am now sure, however, that all would make the classifications as we make them here. We may admit differences, then. (Adverbs parenthetical in nature.)

**3. Words in a series, or in the *a, b, and c* construction,** are punctuated by commas. In such cases the marks show the close relation, whereas in others they sometimes show separation of elements.

He is agreeable, wise, and noble.

Yesterday was a clear, warm, beautiful day.

Either the one, or the other, or both may be right.

Modern printing tends constantly to reduce the number of commas. The second one in the sentence first given above would now be omitted in all newspapers and in many books. Best authorities, on the other hand, still cling to it as being only logical. Sometimes it would indeed seem absolutely essential, and to omit the second comma then would be confusing. The same is true of short phrases, which are punctuated in series in the same manner.

**4. The comma is used to show omission of words, or to make the meaning clear.**

To err is human; to forgive, divine.

Above, the branches are thickly woven.

The comma, however, cannot be made a substitute for a well-worded sentence. If the wording needs extra punctuations to make it clear, better recast the sentence.

**Restrictive clauses do not need commas.** If a clause or phrase modifies a noun so that it has the force of a single limiting adjective,

no comma is needed. The test is a simple one: will the meaning be changed essentially if the words are omitted altogether? Or, does the phrase really complete or modify the meaning so that it is an integral part of it? If the answer is Yes, you have a restrictive clause.

“The man who was here yesterday is Henry Sinclair.” In this sentence the *who* clause is essential, for it explains and belongs to *man* so that it may not be logically detached from it. The *who* clause is therefore restrictive. On the other hand, in the sentence, “Henry Sinclair, who was here yesterday, has joined the Modern Language Association,” the *who* clause is clearly not essential. It does not modify or limit the meaning of the noun, and therefore is non-restrictive and is set off by commas. The indefinite pronoun *that* is commonly restrictive,—“He that would succeed must persevere in all undertakings.”

Parentheses and dashes are often confused. Some use them without any degree of discrimination. Many good authors do not distinguish between the marks in some instances. If we adopt a simple rule, there will be no confusion. Let the parentheses be used for material which is needed to explain the rest of a sentence. Let the dashes be used only for material which is not needed to explain, but is thrust into a sentence as a side remark or comment. It is a crudity to use parentheses to show that a word should be omitted or that a mistake has been made. The proper way to cancel is to draw a horizontal line or two through the offending expressions. Nor should one use the parentheses in trying to indicate special emphasis.

The square brackets differ from both parentheses or dashes in that they should be employed only to show that some editor or person other than the original author is making a comment or calling attention to an error. Thus the square brackets ([ ]), here inclosed in the round or parentheses, should show at once that the words so inclosed do not belong to the article as it was first written. Stevenson once commented on what he called a blunder in his *Master of Ballantrae*. He spoke of the ground as having been frozen, and shortly continued by saying, “He thrust the sword into the ground up to the hilt.” To correct this original mistake, Stevenson suggested in a letter that the words “sought to” might be inserted. So, an editor might print the passage thus: “He [sought to] thrust the sword,” etc.

Notice that our English versions of the Bible italicize words which the translators have added to the text,—those for which the originals contain no equivalents.

Omissions from a passage you are quoting may be indicated at the right points by dots, (. . .), dashes(— — —), or ellipses (\* \* \*). If you are quoting for some specific purpose, such as a debate, you should make sure that you do not convey a wrong meaning by any of these omissions, or one favorable to your private theory or interpretation which the complete text would not authorize.

The place of single letters, or even of small groups, may be taken by apostrophes. Be sure that you have them in the right places. In common words like *doesn't*, *don't*, *mem'ry*, *o'er*, and *isn't* they are often misplaced carelessly. Except in quoting conversation, and in very colloquial language, it is good form not to use any of these shortened or syncopated words.

Double quotation marks should inclose all material that is borrowed from literature. Even short phrases or portions of sentences should be thus acknowledged. Familiar proverbs, catch phrases, and nicknames that are well known need not be quoted; as, for instance, *the survival of the fittest*, *the gridiron*, *quiz*, *Billy Sunday*. Likewise the titles of books in a long bibliography which contains only such items need not be quoted. It is customary, though, to inclose titles of single works of literary, artistic, or musical nature in quotations, or else to underscore them. The latter method seems to gain favor. Technical, new, or slang words, if one must use them at all, may be inclosed in quotation marks.

A line cast by a linotype machine is called a "slug."

"Rubber neck" is slang one rarely hears nowadays.

Notice that mere quotation of slang does not justify the use of it. In good writing a slang word quoted is about as objectionable as one not so marked.

Single quotation marks inclose a quotation which itself has already been borrowed from another writer or speaker. Thus such material is found imbedded in ordinary quotations.

"The policeman came to me," testified the witness, "and said, 'Have you noticed a large Newfoundland dog near this corner?' I replied that I had not."

The caret is the only mark properly used to show the omission of a word or more which have been placed just above a line of writing.

ordinarily

Example: This is not <sup>^</sup> true in such cases.

Division of words. To show the divisions of a word the hyphen, or short dash, is used. Do not allow any division except with the

natural syllable; of course words of one syllable like *through*, *stretch*, whether long or short, may not properly be divided at all. Never allow a syllable of one or two letters to stand at the end or beginning of a line.

Examples: dis-ap-pear, ap-pa-ra-tus, ca-pa-ble, pro-cess, neg-lect, nu-mer-ous.

Compounding of words follows no absolutely rigid rules. Two kinds may be avoided, strange and awkward combinations, toward which our language has always been hostile. *Stick-to-itiveness* may be all right as a joke, but it is unnecessary both as a compound and a new word when we have *persistence* and other good equivalents already. *Never-to-be-forgotten day* may be less objectionable, but still it too is not needed. Combinations like *newly-made*, *old-fashioned*, *second-handed*, *good-acting* have the sanction of both familiar and good usage. Of all the poets — who as a class are given to making compounds — Tennyson is most minute in his combinings. Which of the following words of his compounds justify themselves in satisfying a real need? Suppose the hyphens were omitted in some of them, — what change would result in the meaning? *Death-dumb*, *deep-asleep*, *full-faced welcome*, *influence-rich*, *mountain-brook*, *princely-proud*, *self-infolds*, *silver-misty*, *tip-tilted*.

Familiar compounds gradually lose their hyphen forms. Some become single words, others separate. To decide whether a word is compounded or not is not always easy, but the best guide is familiarity. Is a hyphen necessary to the meaning intended? If it is not, the tendency is to omit it, or to join the two parts together. Some of the words which do not properly take the hyphen, but for some reason are often wrongly written, are nevertheless, nowadays, together, myself, rewrite, inasmuch, railway, farewell, therefore. Even today, tomorrow, and tonight seem to be losing the hyphen, now being written as here.

### EXERCISE IN PUNCTUATION

1. Justify each mark of punctuation on page 131 of this book.
2. Select from any literary work you are reading examples of ten punctuations which seem strange to you.
3. Tell what marks you would prefer in each of the extracts named below; tell why you choose each one.
  - a. Whatever is is right.
  - b. The question is do we need many rules.

- c. I shall speak at length of three main causes first second third.
- d. I have to buy four things at the grocers some flour which is costly now raisins for my cake a little spinach and butter.
4. Jesus wept is the shortest verse in the English Bible.
5. While going along the highway we said it is a beautiful morning.
6. As the father left the priest said God grant that the child may be a blessing to you.
7. We live in deeds not years in thoughts not breaths in feelings not in figures on the dial.
8. Professor Webster and that other professor whose name I forget just went down the street where are they going I wonder.
9. Kenilworth is one of the instructive novels that deal with the age of Elizabeth.
10. He said that he would go and would come again when he had finished his work in that city.
11. When he had attended to his duties elsewhere he said he would return to his own city.
12. He said that he would go and would come again after a certain time when he had finished the work elsewhere.
13. He was out of the city at election time so he could not cast his vote.
14. Alexander the Great like other men of this world could not transmit his genius and ability to another generation his sons therefore failed to hold his empire together after his death.
15. He is capable but indolent wealthy but penurious and wise but taciturn so he is not a favorite with the residents in his home town.
16. The class motto was fight the good fight with all your might the class colors were old rose and gold and the class song was written by one of the seniors.
17. March 1 1918 9 March 1918 Fourth of July last year. Christmas of 1916. 559 Second Avenue Buffalo New York June 1, 1918.
18. Arrange the last group of 17 as a heading for a letter.
19. Comparison of scores will show our superiority over our opponents last year in a series of games the relative scores were 9 6 12 15 21 11 and this year they have been even better 15 6 10 5 6 3.
20. Lincoln once expressed a very profound truth in the following words it has been said of the world history that might makes right it is for us and for our times to reverse the maxim and to show that right makes might.
21. How true it is said Lincoln once that God tempers the wind to the shorn lamb or in other words that he renders the worst of

human conditions tolerable while he permits the best to be nothing better than tolerable.

22. What conscience dictates to be done  
Or warns me not to do  
This teach me more than hell to shun  
That more than Heaven pursue. — POPE.
23. Every person in this land  
Has twenty nails upon each hand  
Five and twenty on hands and feet  
All this is true without deceit.
24. Coleridge writes in his *Ancient Mariner*  
He holds him with his skinny hand  
There was a ship quoth he  
Hold off unhand me graybeard loon  
Eftsoons his hand dropt he.

25. Without changing the wording in any way, punctuate, capitalize, and paragraph the extract that follows:

When about ten minutes from Spartaca Rufus appeared to be ill at ease im afraid the climate down there may ruin my constitution he murmured ive half a mind to let the experiment slide and go right back north well lets go back then it isnt too late yet no he returned savagely im no coward ill see the thing through but Harriet he went on more softly if I should happen to be among the two per cent youll find all my affairs up north arranged nonsense Rufus dont look on the dark side Spartaca called the brakeman.

26. Punctuate, capitalize, and paragraph without making any other changes:

You see I was a week or so behind you but I mean to catch up and come neck and neck into the winning-post he continued this laying one of the notes on the table will suffice for the bill as far as the rest he tossed them into the fire and they went up the chimney in a single blaze the young man tried to catch his arm but as the table was between them his interference came too late unhappy man cried he you should not have burned them all you should have kept forty pounds forty pounds replied the Prince why in heavens name forty pounds why not eighty said the Colonel for to my certain knowledge there were at least a hundred in the bundle.

## APPENDIX D

### CAPITALS AND OTHER FORMS

**Capitals.** To distinguish the special from the common, the definite title from the general topic, the organized from the unorganized body or group, some region or locality from the general direction, we may use capital letters. No longer do we use them merely to emphasize common words. The ordinary uses of capitals need not detain us long; for all are aware that the first word of a sentence or equivalent, of every line of poetry, and of long direct quotations take capitals. Single words quoted, short phrases, or mere fragments, are commonly not capitalized.

The judge said he hoped "the prisoner would justify the leniency shown him."

1. *Proper nouns and adjectives should be capitalized.* The rule includes names of places, races, languages derived from the names of peoples, historical periods of definite name, social bodies and organizations, and some other positive groups.

The Chinese; Swedish; the Renaissance, the Age of Prose and Reason; Chivalry; Socialistic Party.

2. *Capitalize names of days of the week, months (but not the four seasons), definite parts of localities of the country, but not single directions or positions.*

The great Northwest; birds flying northwest in spring; the robin goes south in November, for in the South he is comfortable in winter; in spring he migrates northward, for in the North summer pleases him.

3. *Titles prefixed to names of persons should be capitalized.* Many prefer to capitalize titles which refer to definite persons.

Professor Webster and the other professor whose name I do not know. The Professor is a genial man. He is a professor in our college. He is Professor of Greek in Yale College. What can you do for the old College? When I was in college, I loved to watch the men running on the cinder track.



The Janes Running Track has been completed. The Great Emancipator (Lincoln), the Millboy of the Slashes (Henry Clay).

4. *Important words in titles* should be capitalized in speaking of books, plays, songs, works of art. Exception is made of articles, prepositions, some pronouns, and auxiliary verbs when they are not emphatic. Libraries and some printers capitalize only the first word in such titles, but it cannot be stated that others have adopted the same method.

5. *Literary and newspaper usage* is at variance regarding common nouns which are combined with names like street, state, river, company, society, college, and many others. Conservative usage strongly prefers Main Street, the Wabash River, Commons College, Washington State, the Edison Company.

**Use of italic.** Printers reserve their italic types for the special purpose of indicating emphasis upon a sentence or any portion of it. For the same purpose we underscore words in manuscript. The habit of calling attention to one part more than to another soon gets beyond us unless we watch out. By overdoing any method we soon destroy its effect; for familiarity breeds contempt. Three more particular uses of italics need to be mentioned here. 1. Any letter, symbol, figure as used in a catalog may be italicized to show its relation to the context. Make your *s* plainer. The *nth* power. Section *a*. Number 112 *b*. 2. Foreign expressions of scientific names in Latin or some other language are usually printed in italic. *Pour prendre congé* is the French for "to take leave." He found a beautiful specimen of *orchis spectabilis*. 3. To distinguish certain abbreviations, especially those which come from other languages. Custom in this respect is not uniform. Most editors italicize such words as *ibid.*, *vide, supra*, when they are used in textual comments.

Though practice varies somewhat, most printers use italics for the names of books, articles in magazines, plays, ships, works of art, and a few similar things. Some treat *the* in such instances as a part of the title, but most probably do not.

Barrie's *The Little Minister*, the *New York Times*, the *U. S. S. Montana*, Rosa Bonheur's *Horse Fair*.

**To represent numbers.** Some would have us spell out all numbers beyond one hundred, others those beyond ten. It will prevent confusion, at any rate, if you adopt a consistent plan. One of the best is to spell out all numbers that may be expressed in two words. If there are several different sets of numbers, perhaps it is best to use

the numerals for all. Round numbers, dates of historical periods or ages, sessions of some parliamentary or other body are most often spelled in full.

One hundred; ninety-nine. But 137,449,120.

Two million; four hundred. But 1,100,000; or eleven hundred thousand.

Children between the ages of six and twelve.

The Seventeenth Century. Some prefer XVII Century.

The Forty-ninth Congress.

In the nineties.

Four P.M.

Use figures for cardinals representing dates, pages, or divisions of a work, and street numbers. Only in formal invitations need some of these be spelled out.

April 8, 1880; page 219, section 4; 559 Walton Avenue.

The dollar sign should not be used for a sum less than one dollar. In columns of figures it may be used at the top for the first and again before the total, but not for all the separate items. Omit the zeros always in literary work, — Total, \$499. \$1 a pair, or the pair. \$499.47. In quoting statistics give round numbers only, neglecting odd cents, or odd dollars in case of large sums.

**Abbreviations.** Good authors do not use abbreviations in literature. They leave them for editorial footnotes, for business houses, and tabulations in general. Even in commercial correspondence the tendency more and more favors only a minimum of shortened words. No authority would sanction *ys. respy.*, or any similar makeshift even in the most informal writing. Three kinds of abbreviations are still in favor.

1. Not a few titles like *Mr., Mrs., Messrs., Dr., Esq., Hon., Rev.*, whether placed directly before or directly after a proper name, have been used so long that they are almost regarded as a kind of words. Very formal invitations and other printed or engraved announcements tend toward complete spelling. When in doubt regarding any given form, safety suggests the long form. Hundreds of letters fall into the dead letter office in Washington every year because the authors carelessly wrote the abbreviation for Colorado so that it was mistaken for California. *Col.* closely resembles *Cal.*, *Penn.* resembles *Tenn.*, *Me., Mo.*, and so on through a considerable list. To avoid this possibility, some spell the names of all states in full, even on envelopes. It is better form anyway.

2. Business houses constantly write short forms of words, as in the case of *mfg.*, *assn.*, *adtg.*, *adv.*, *acct.*, *disct.* Being used merely for convenience, they cannot be regarded in all cases as legitimate abbreviations.

3. Editorial writers in commenting on texts or parts of books, use certain conventional symbols for words. Some of these are *ad fin.*, *cf.*, *e.g.*, *in loc. cit.*, *q. v.*, *viz.*, for the fuller combinations *ad finem*, *confer* or *compare*, *in loco citato*, *quod vide*, *videlicet*.

## APPENDIX E

### QUESTIONS ON TYPICAL ENGLISH CLASSICS

#### SHAKESPEARE'S MACBETH

Where is the scene laid? What historical basis has *Macbeth*? Why did Shakespeare draw on this particular subject? What were some of the plays that preceded *Macbeth* in Shakespeare's dramatic career? You should read over the introduction to the edition of the book you are using as a text.

*Act I.* What seems to be the purpose of the first scene? How does it set the atmosphere of the drama? From the opening lines can you imagine what sort of play is to follow? Is it to be a tragedy? or a comedy? Keep track of the little hints all through the first part of the play. Perhaps you can list some of them in a notebook. What does scene 2 tell us of Macbeth? How does Shakespeare intimate events before the play began? Why is the first scene so different from the second? The purpose of the poetry in scene 2? Why have the witches conversation in scene 3 before Macbeth and Banquo appear? Make a list of the things you learn as to the power of witches. Why would the witch scenes be much more impressive to an audience in 1600 than to a more recent one? What is the general character of the witches? Do they seem to know Macbeth well? Would you conclude from the play up to this point that Macbeth is a loyal subject? a noble gentleman? Who were the weird sisters? Where did Shakespeare get the idea? Are the witches alike throughout the play? Notice differences as you go along, if there are any. Who sees the witches first? What is significant in Banquo's remarks? How are the two men contrasted? How do the witches impress each? Of what significance do you think this will be later in the drama? What promises are made to Macbeth? to Banquo? Are they clear? Why? How are the asides used here in scene 3? What do they tell us? What is the state of Macbeth's mind when Angus and Ross come to inform in regard to new honors? What is

added to the exposition in scene 4? How does the king appear? What is a "flourish"? What dramatic irony is there in the king's first speech? What does his second speech tell us of his power of reading character? How does this apply to Macbeth? Has Macbeth much imagination? Collect five instances to show whether he has or not. What advance has there been in his thought up to the end of scene 4? To what extent is Macbeth guilty before he returns home? Who, then, seems to have thought of the crime first? Why does Macbeth hasten home to Inverness? How does Lady Macbeth interpret the letter from her husband? Why does the notice of the visit of the king startle her? Do you think Lady Macbeth is really as heartless as she wishes to seem to herself in scene 5? What is the state of Macbeth's mind in scene 7? How does Shakespeare intimate that things happen which are not reported in the play? What seems to be the main purpose of scene 6? Is Macbeth really a coward? Do you find definite lines to prove that he is? If so, what are they? Are Macbeth's arguments against the contemplated murder valid ones? Does his conscience trouble him? Which at this point in the play seems to have a more vivid imagination of the possible results of wrongdoing? Confirm your answer by pointing out lines which tend to illustrate what you say. Would Macbeth have committed the murder alone? Would Lady Macbeth alone? Which at this point seems more guilty? Collect passages to show the relationship between Macbeth and Lady Macbeth in regard to strength of character.

What have we learned from Act I? Trace the growth of the idea in Macbeth's mind. What position is Banquo to have in the play? Pick out some beautiful poetry. Five figures of speech. What is the purpose of the rimed lines at certain points? What are some of the contrasts between people in the play? Make a brief study to show how it should be staged. What should be the dress, furnishings, and general scenes?

*Act II.* What does the opening dialogue show us? Why should Macbeth be stirring so late? Is he surprised on meeting Banquo? How does Banquo view Macbeth's request for a private conference? Why does Banquo mention the witches? What contrasts have we here, — of character, purpose, intent on remaining honorable, of scene? Did Banquo in any way suggest the soliloquy to Macbeth? What is the state of Macbeth's mind here? Is he a man of much imagination? How does the soliloquy set the tragic note of the whole play? Does Macbeth seem to feel that he cannot fail? Why

does Shakespeare have Macbeth speak in such beautiful poetry at times? Does it harmonize with your idea of his real character? Why? Why are the owl, the bellman, and other sounds mentioned in scene 2? Show how these lines reveal the state of mind of Macbeth and his wife. Why does Macbeth report in regard to the cries of the sleepers? How does Lady Macbeth try to get his mind upon other subjects? Notice the result on the minds of both as the play progresses. Why does Lady Macbeth seem more capable of forming plans for the future? In what ways are the two contrasted here in scene 2? What is the purpose of the porter's scene? Do you see any reasons why Shakespeare may not have written it as it stands? Does it serve a real purpose? Why is the porter drunk? What is the fancy in his mind? Do you see why Macduff and Lennox have come? How do you think Macbeth appears? Does any person notice he is not himself? What is the effect of the discovery of the murder? How should the stage be arranged here? How does Lady Macbeth carry herself? Who appears to better advantage, she or Macbeth, from now on? Collect instances. Is the faint of Lady Macbeth real or feigned? Are any of the rest suspicious of Macbeth and Lady Macbeth? Why should Banquo first notice that she has fainted? In what sense is the speech of Banquo a prediction? Why should Malcolm go to England? What more do we learn from the fifth scene of Act II? What does the old man represent? Ross? Macduff?

Sum up the events to this point. What new elements are introduced in Act II? What characters promise to gain in prominence? Why? Can you forecast the remainder of the play?

*Act III.* In what state of mind is Banquo at the beginning of the third act? Is what he says true? How does he expect to reap any advantage? What is his argument? In what sense are the words of Lady Macbeth, in her first speech here, dramatic irony? What is the purpose of Macbeth in asking Banquo about his going out? Who are the two murderers? Later a third murderer appears. Who is the latter? What motives have the murderers? What does the meeting of Macbeth and Lady Macbeth intimate as to intervening events? Does Macbeth confide in her now? Why? Who seems now to be stronger and more determined? What, then, has been the change? and how was it caused? What has been Lady Macbeth's chief concern thus far? In scene 3, which murderer seems to understand the circumstances and place best? Can you base any conclusion on that fact? In scene 4, why does Macbeth go about

among the guests? What is Macbeth's fit? Of what is Macbeth afraid? In what sense is his wife more in command of herself? What does she do to distract attention? How does the ghost appear? Would you represent the ghost on the stage? Or is it more an imaginary spirit in Macbeth's mind? Why should Macbeth consult the weird sisters again? Does he seem to have confidence in his wife's advice now? What more do scenes 5 and 6 add?

*Act IV.* Who is Hecate? How do the witches now act toward Macbeth? Who are the masters of the witches? Why would the use of the cauldron be specially impressive to an Elizabethan audience? What is the object of showing Macbeth the apparitions? Why are the witches' prophecies ambiguous? Why should the apparition of the eight kings make Macbeth stand "amazedly"? How would you have the witches vanish from the stage? Why did not Lennox meet them as he entered? Why should Macbeth be disturbed on hearing that Macduff has fled to England? What resolution does he make? What does the resolution show as to the hardness of his heart? Was he always such a man? In scene 2, what seems to be the purpose of the visit of Ross? Has somebody sent him? What is the dramatic purpose of the conversation between Lady Macduff and her little son? Who are the murderers? What does this scene show in regard to Macbeth's rapid change of character? Scene 3 has a long conversation between Malcolm and Macduff. Why does each man suspect the other? Or why are they so cautious? What effect has the announcement to Macduff of the death of his wife and son? In what sense does this lead to the final catastrophe?

How does Act IV advance the play? What do we learn from it? What new elements are introduced?

*Act V.* What is the dramatic effect of opening the last act with the scene of Lady Macbeth's illness? What are the doctor and gentlewoman introduced for? Do you think Shakespeare conveys well the impression of insanity in Lady Macbeth's actions? What is she thinking of from time to time in this sleep-walking scene? Do you judge that she and Macbeth have been close companions since the murder of Banquo? In what senses is this the most dramatic scene in the play? How has Shakespeare prepared for the insanity of Lady Macbeth? Do you take the words of the doctor at the end as indication that Lady Macbeth does not repent? What is the purpose of scene 2? What reference does it call to mind, and just what does it prepare for? What indications are there here as to the flight of time? How do we learn of Macbeth's impatience? In what

sense does scene 3 add to Macbeth's discomfort? What are his appearance and mental state? Has Macbeth lost faith in the witches? Do you pity him as you do Lady Macbeth? Who has had the nobler motives? Why is Macbeth disgusted with the doctor? How does he receive the news of his wife's death in scene 5? Is he heartless or sympathetic? Of what is he thinking most? In what sense is Macbeth a selfish man? What is the purpose of the short scenes 4, 6, 7? Who is the man to settle the score with Macbeth? Discuss any other possible endings of the play. Why does Malcolm speak the last words?

*Subjects for Further Discussion or Essays*

1. Macbeth as a tragedy. What are the tragic elements? How are they prepared for through the play? In what sense is the outcome inevitable? How is the climax introduced?

2. Contrast Macbeth and his wife. Show by citations to various parts of the play.

3. How Macbeth changes throughout the play.

4. Supernatural elements in the play, the witches, weird sisters, Hecate, the ghosts, apparitions, dreams, portents. How would they not appeal to an audience of our time? Trace the influence they have on Macbeth.

5. Macbeth as a study in false ambition. The moral of the play.

6. How Macbeth should be acted on the stage. Settings, costumes, entrances and exits, grouping of scenes and people.

7. Other dramatic elements, contrasts, surprises, suspense, preparation, and others.

## THE MERCHANT OF VENICE

*Act I.* Where does the action of the play occur? and who are the chief characters? How are the people divided into groups? What is the time of the play? Why did Shakespeare draw upon foreign countries for so many of his plots? If you have read the whole play, how can you divide the action into parts?

Who are the chief people in scene 1? What is the object of this opening scene, that is, what story is introduced and how do you understand the characters? How does the first speech of Antonio intimate the mood of the play? What idea of the characters of Antonio's friends do you get from scene 1? Why does Bassanio



desire to borrow money? What do you learn of Portia? Why does the scene change to Belmont? How does the mood of Portia compare with that of Antonio? Why does she take an unusual method in choosing a husband? From what source is the story of the caskets derived? Name and briefly characterize the suitors. What is the purpose of describing them here? Why not have some one else besides Portia and Nerissa inform us about them? Does Portia seem in earnest? Why? What intimation have we thus far that Portia would much prefer to choose another for a husband? Why is a new element of the plot introduced in scene 3? Where did the story of Shylock originate? How did it have special interest for the Elizabethans? What was the position of Jews in England in 1600? Why does Antonio need to go to Shylock for money? Are they friends? Why will Shylock not accept the invitation to dinner? What was the Rialto? Have you ever seen a picture of this part of Venice? Describe it if you have. Compare the treatment of Shylock by Antonio with that of Antonio by the Jew. Does Shakespeare seem just to the Jew? What three strands of the plot have we in Act I? Can you forecast the probable relationship between them? What purpose do the "asides" fulfill?

*Act II.* Why introduce the Prince of Morocco here? Do we learn anything more of the terms of the will? How should the Prince appear? Is he an educated man? Why should the choice be delayed till a later scene? What dramatic purpose does Launcelot Gobbo serve? Contrast, alternation of scene, humor, characterization, preparation, interpretation of some part of the story? Why should Launcelot desert Shylock? What is the purpose of introducing Launcelot's father here? Does he have any essential part in the play? Trace the course of Launcelot's deception. Why doesn't the father recognize him? What do we learn from the conversation of Bassanio and Gratiano? What do we learn further of Shylock in scene 3? For what other possible reason is Jessica introduced? Does she appear as a dutiful daughter? What preparations are mentioned in scene 4? How do they connect the strands of the three stories? What do we learn from the mention of the letter by Lorenzo? Why does Shylock accept the invitation from Bassanio? What do we learn about Shylock as a father? and as a thrifty Jew? Do you see any reason here why Jessica should run away? What do the last two lines of scene 5 mean? According to modern standards do you justify Jessica in running off with her father's ducats and jewels?

Why did the mask not take place? Did they really intend to have a mask? Look up the meaning of mask as a dramatic performance. Why was it popular in Shakespeare's time? Scene 7. Why should Morocco choose first? Show how the description in this scene not only advances the story but shows character as well. What more do we learn of the caskets? Why did Morocco refuse to consider the leaden casket? What does the long speech before the choice show as to the character of the Prince of Morocco? What is the fitness in having the golden casket contain the Death's head? Does Morocco seem sincere as he takes leave? Why should Portia speak of him as she does in the last two lines of scene 7? What does she mean by "complexion"? Of what is she really thinking? Scene 8. Why interrupt the story of the caskets by resuming that of Shylock, Jessica, and Lorenzo? What three new things of importance do we learn here? Why not have Shylock appear to lament in person rather than in the report by Salanio? What has been the part of Salanio and Salarino thus far in the play? Scene 9. How does Arragon differ from Morocco? Does his method of choosing seem more reasonable? What new do we learn about the stipulations in the will of Portia's father? Do you think the portrait of the fool suitable to the inscription of the silver casket? What is the dramatic irony?

Outline the course of the story up to this point. What are the three strands? Show how they are woven together.

*Act III.* Are Salanio and Salarino fairly sure that Antonio's ship has been lost? Why do they ask Shylock if he has heard whether Antonio has had any loss at sea? What is the effect of Salarino's question on the Jew? Of what does he think most? In what ways does Shakespeare turn our sympathy away from Shylock? What traits of character and emotions does Shylock reveal in his speech beginning, "To bait fish withal"? Does the Jew Tubal show any profound sympathy for Shylock? Why does Shylock desire especially the death of Antonio? What, then, is his motive in all that he does? In point of time does scene 2 follow scene 1? What connection has it with others before it? What is Portia's motive for delay? Why does Portia call for music while Bassanio is studying the caskets? How does he win our sympathy by the arguments for and against the various caskets? What does he mean by "hard food for Midas"? Do you think that Portia, intentionally or not, gives Bassanio any inkling as to which casket contains her portrait? What did she say herself about not being forsworn? What does Bassanio's description

of the portrait show of his state of emotion? How does Shakespeare make it seem reasonable that Jessica and Lorenzo should appear just after the fortunate choice of the leaden casket by Bassanio? What more do we learn of Shylock? Does Jessica at any point show any definite affection for her father? Why? What impression on Bassanio does the loss have? On Portia? What is the reason for hastening their marriage?

Have we reached the climax of the play? Justify your answer by showing that it agrees with the definition of climax.

What more do we learn of Shylock in scene 3? How does Shakespeare suggest that Antonio has already tried to come to terms with Shylock? In what way does Antonio gain our sympathy? How is he contrasted with Shylock here?

In scene 4 what further traits does Portia show? Are her plans reasonable?

*Act IV.* Why should Antonio come into court first? With whom does the Duke sympathize? Why? What is the Duke's connection with the case? How does the Duke try to influence Shylock to relent? Is the argument sound? Does Shylock's reply seem justifiable? Outline the points in Shylock's argument. Why does he seem to have a good "case"? Is the attitude of Antonio reasonable? Why does he say, "I pray you think you question with a Jew"? Bassanio tenders Shylock the money in court, — does this have any result? Did he expect it would? Why does he offer it then? What does Bassanio's offer to take Antonio's place show of him as a friend? of Antonio as a man? of Bassanio's intention, — would he have done it? Can you cite any case in fiction or drama wherein a man did take the place of his friend, and was punished instead of the friend? Is there any reason why Shylock should whet his knife in court? What dramatic effect has this act later? Why should Nerissa come to court in advance of Portia? What is the purpose of Gratiano's discussion with Shylock? How does Portia's speech beginning "The quality of mercy is not strained" contrast with Shylock's in this scene? When Shylock says, "My deeds upon my head," what judgment does he unconsciously pronounce upon himself? Is Portia right in upholding the letter of the law? or would it be better to "do a little wrong," "to do a great right"? What was the business of a "doctor" of the law? Who was judge in this trial? What dramatic effect has the prolonged discussion of the bond? Does it seem to you an afterthought that the exact terms of the bond do not include a drop of blood? Why does Gratiano say,

“Mark, Jew: a learned judge”? Does the final judgment seem just?

Does it seem reasonable that Antonio and Bassanio do not recognize Portia and Nerissa? Why is the episode of the ring introduced here? When was the ring first mentioned? Does not the real play end at this point? Why not? Is the chief interest the Shylock part? or the Antonio part?

*Act V.* Where does the scene change to now? What is the purpose of alternating through the play? Why is the setting poetic and musical? Where has Portia gone after the trial? What is the purpose of keeping from the husbands the knowledge that Portia and Nerissa have been away? Why does Portia make the most of her opportunity in regard to the rings? Make a list of the “sweet” things of this act. Does it seem reasonable that Antonio’s ships should all return suddenly? How did Shakespeare prepare for this revelation at the end? Why should most of the characters appear at Belmont?

#### *Topics for Written or Oral Exercises*

1. What are the three stories united here? How does Shakespeare weave them into a whole? Which are the secondary themes?
2. Write a character sketch of Portia, of Shylock, of Bassanio.
3. Show how property, religion, love are treated as motives for human conduct.
4. Why the *Merchant of Venice* is a popular acting play.
5. Is Shylock a typical Jew of 1600? Compare him with what you can find in reference works about real Jews of the time.
6. Look up the definition of Tragicomedy in the discussion of the chapter on Drama. Is this play an example?

### SOME OF MILTON’S MINOR POEMS

#### L’ALLEGRO

What is the purpose of the first eleven lines? Why are they in different meter from the rest of the poem? What is the significance of the title? How does Milton apply it here? What significance is there in accounting for the birth of Melancholy as Milton does? Did Milton often vary from the mythology as found in classical times? Did he here? Mark the scansion of the first twenty-five lines to show the prevailing plan, and to notice the effect of changes. Is the meter mostly iambic or trochaic? Pick out all words suggestive

of darkness in the first eleven lines. Which is the best line? What is the meaning of *Cerberus*, *Stygian*, *Cimmerian*, *uncouth*, *low-browed*? Be sure you understand all words in the whole poem. They will be explained in any good edition which has notes. Try to enter into the significance of the allusions and into their poetic beauty.

Why is another parentage given for Melancholy? Is it more appropriate than the first? Has the personification of Care, Laughter, Jollity, and Liberty special force? What is the custom now in regard to number of personifications, — are there fewer or more than in Milton's age? Select five of the best epithets in the first half of the poem. Tell why some of them are appropriate. What popular quotations has the poem given us? Why should Liberty be a *mountain* nymph? Distinguish among the words *buxom*, *blithe*, and *debonair*; *quips* and *cranks* and *wanton wiles*. What other words are used in effective meanings?

What new section of the poem begins with line 40? Can you make appropriate titles for these different parts? What time of day is it now, lines 41 to 69? At which time of day does the poem end? What intervening times are mentioned? Why is the lark mentioned first among the sounds which usher in the morning? What others are noted? Where is the thoughtful man now? Name some of his pleasures. Are they characteristic of a studious or of an active person? What does *stoutly struts* suggest by imitation? Do you get a definite picture from *hedge row elms*? In what two ways may *tells his tale* be interpreted?

What is the general subject of lines 71 to 116? What are *fallow grey*? What sort of clouds is Milton describing here? What is the antecedent of *it* in line 77? Choose six epithets and their nouns, and explain just why each combination is appropriate. What changes in meter do you notice in lines 80 to 88? Is the effect of variation pleasing in this poem? Where do the names *Corydon*, *Thyrsis*, and *Thestylis* come from? Are they appropriate in modern poetry? What do we mean by pastoral elements? Do they seem natural in *L'Allegro*? What is the astronomical reference in the word *cynosure*? Does *chequered shade* convey a distinct picture to you? What time of day is it now? Does line 91 seem euphonious and rhythmical? What is the story of Mab and the fairies? Explain clearly lines 103 to 114. Why *shadowy flail*?

What is the general subject of lines 117 to 152? What is the time suggested by *then* in line 117? Does the adjective *towered* seem the

best here? Of what does the poem seem to be thinking? What can you say of the sound combinations in lines 116 and 119? Do you understand what the *high triumphs* are, and what sort of contest is described in the lines which follow? *Learned sock* is a symbol of what sort of dramatic composition? What was the custom as to stage dress in ancient times? Do you think the description of Shakespeare is a good one? Why is not he, too, spoken of as learned? What play perhaps is meant by *his native wood-notes wild*? Does the alliteration in lines 136 and 137 seem beautiful to you? Would you call them strong lines? Explain the adjectives in line 141. Do you think Milton speaks as one who understands music? Was the poet acquainted with musical instruments? What is the story of Eurydice?

Review the poem and make sure you understand all allusions and words used in obsolete senses.

#### *Topics for Further Discussion or Essays*

Milton's use of nature in the poem.

An account of the pleasures which the cheerful man has.

Milton's changes in metrical forms.

Why does the poet allude to the classics so often?

Skillful use of epithets.

Choose lines from the poem which you like best.

Would you revise the list of thoughtful pleasures? Why?

The poem as a study in moods.

What evidence is there that the speaker finally rejects joyfulness and goes back to his melancholy or pensive mood?

#### IL PENSEROSO

How does the invocation of this poem compare with that of *L'Allegro*? In what sense are some pleasures vain and deluding? Would you include any of these mentioned in *L'Allegro*? Does the description of Joys here intimate a fundamental distinction? or merely a change in mood? Is the speaker of *Il Penseroso* the same man as the speaker in *L'Allegro*? or more reasonably a different person altogether? Which invocation seems more poetic to you? What parts of the first thirty lines might be omitted? Explain the references to *Memnon's sister*, and other stories alluded to in the first part of the poem. Is this the same or a different type of Melancholy from that mentioned in *L'Allegro*? Is the black appearance of Melancholy explained in reasonable fashion? Or, is the picture of the

*saintly visage* purely fanciful? What is the difference between fancy and imagination? Which does Milton excel in?

What is the general topic in lines 30 to 96? What special appropriateness is there in the selection of the companions of Melancholy? Do the personifications add much to the understanding of modern readers? Does the capital help much after all in making the picture vivid? Why is Melancholy spoken of as a Nun? Make a list of the adjectives in lines 30 to 44 which convey the idea of a pensive nun. Explain these and the other unusual epithets in the passage. What is the meaning of lines 46-48, 52-54?

How many descriptions do you find in the first part of this poem, which in some way are suggested by others in *L'Allegro*? What is the difference in meter? Are there more trochees here than in *L'Allegro*? Count fifty lines of each poem and form your own conclusions. What is meant by *trim gardens* in line 50? Who is *Philomel*? Why so named? Why appropriate here? Do you know of other passages of poetry which describe this most musical, most melancholy bird? What is a *smooth-shaven green*? Why does the moon seem wandering, and what is the force of the description in lines 67 to 73? Meaning of the word *curfew*? Is the epithet *sullen* appropriate? Where is the pensive man with reference to the curfew bell? Who was the bellman? and why did he *Bless the doors from nightly harm*? Why is Hermes thrice-great? What philosophic doctrine of Plato's is mentioned in lines 89 to 96? Explain it in some detail to make sure you understand it. From what point does *Il Penseroso outwatch the Bear*?

What is the general topic of lines 97 to 154? Where is the pensive man now, — still in the tower? or does he attend the theater, or imagine he does? What type of plays has he in mind? Who is *Museus*? Of what is the buskin a symbol in dramatic tradition? Where did Milton mention the story of Orpheus before? Who left half told the story of *Cambuscan*? What other kinds of stories are mentioned in lines 116 to 120? Name all the pleasures of the studious man at night. Why is morning *civil suited*? Who was the *Attic boy*? What does the pensive man like to do when morning comes? Why does he shun the world? Who is the Goddess mentioned in line 132? Why *monumental oak*? What explanation can you find for lines 147 to 149?

What wishes does the thoughtful man make in lines 155 to the end of the poem? Do you take them as applying to Milton personally? What is the literal meaning of *cloister*? Do you think the religious

edifice is clearly described? What adjectives are appropriate? Interpret lines 170 to 172. Do you take them literally? Is this the way to become a prophet?

*Topics for Further Study or Discussion*

1. Do classical allusions attract us nowadays? Why were they more appropriate to the learning of Milton's time?
2. Milton's life up to the time he wrote these poems. Where was he when he wrote *L'Allegro* and *Il Penseroso*? What was he doing there?
3. In what sense are they companions showing different moods of the same man, rather than a description of different men? Select parts which are similar in the two poems.
4. The poetry of Milton is especially musical.

## DICKENS'S TALE OF TWO CITIES

Chapter XIX at the end provides a list of questions for use in the general reading of long stories. For the careful study of a novel in class, or for outside reading, certain more specific topics must be considered. It has seemed best to choose a story by Dickens for both its historical and its human interests. The questions that follow below are intended not to be rigidly applied but to suggest to the pupil a detailed examination of the progress of the narrative. The numbers indicate the various chapters in each of the three "books" of the *Tale of Two Cities*.

### BOOK THE FIRST

1. In what sense were the contradictions of paragraph one true? Make a list of the principal characteristics of France and England as described.

2. How does Dickens introduce the various characters? How does he suggest their suspicions? Why are you interested in the strange message brought by Jerry?

3. The purpose of paragraph one? How does Dickens describe the messenger? Can you imagine his looks? The significance of mentioning the "eighteen years" frequently?

4. What can you find about coaches and coaching in 1775 in England? Can you imagine the impression the words of the messenger from Tellson's is making on Miss Manette?

5. Why does Dickens describe the street in Saint Antoine? What do you infer from the descriptions of M. Defarge and his wife?



How do you account for the manner of Defarge as he directs Mr. Lorry and Miss Manette to the fifth floor?

6. Point out the descriptive and narrative methods used in the account of the meeting with the shoemaker.

BOOK THE SECOND

1. Why was Tellson's Bank not described in the first book? Were all the classes of people mentioned in paragraph four actually put to death? In what respect is Mr. Cruncher like his name? How characterize him briefly?

2. What interest does Dickens show in prisons and courts? Why? Notice other examples. Who are the young lady and the old man mentioned toward the end of the chapter?

3. Would you call the account of the plea by the Attorney-General a burlesque description? What are the probable relationships between Carton, Darnay, and the Manettes? How has the phrase, "Recalled to life," been used before? Do you think it will be used again?

4. Why should Dr. Manette cast "a very curious look at Darnay"? Do you expect the conversation between Darnay and Sidney Carton to have any special results later in the story?

5. In what sense are the names *jackal* and *lion* appropriate? Why should the man who is shrewder complain of his luck? The force of the description in the last three paragraphs?

6. How much time has elapsed since the beginning of the action? What is the interval between books one and two? Other hints of the flight of time? Why should Dr. Manette keep the shoemaker's tools in his new home? Is your first impression of Miss Pross agreeable? Have we heard of the digging before the mention in this chapter? What is the significance of the "great crowd of people"?

7. To what degree is the *Tale of Two Cities* an historical novel? Was Dickens careful to be accurate? What is the object of the first dozen paragraphs? Do you think the picture of the haughty and callous Marquis a correct one? Why?

8. Pick out some of the best conversations this far. Which give you the vividest pictures?

9. What is the value of repeating the word *stone* in paragraph one? Notice paragraph six in chapter eight. Notice the contrasts between uncle and nephew.

10. Does your liking for Charles Darnay grow during the interview with Dr. Manette? Tell the reasons why.

11. Do you think that Sidney Carton will assist Stryver in his suit for the hand of Lucie Manette?

12. What elements of humor do you find in this section? Of contrast between Lorry and Stryver? Is the latter in love?

13. Is Sidney Carton sunk so deeply as he himself states? Do his confidences to Lucie promise any great good?

14. What seems to be the purpose of this chapter? Would you prefer not to have it here? Explain why.

15. Show the significance of the different people who come into this chapter. Have we seen them all before?

16. Why is Madame Defarge knitting? What is the spy trying to learn? In what sense does he succeed?

17. What might happen in this chapter to change the course of the plot? Should Lucie know of her father's whole past?

18-19. Trace all the evidences of Dr. Manette's suffering. Does it seem natural that he should again return to the shoes? and does the method used to restore him seem reasonable?

20. Has Sidney Carton improved since we last saw him? How?

21. Name the various "echoing footsteps." How are they traced up to this point in the story? Look up the history of the storming of the Bastille and compare it with the account by Dickens in this chapter. Trace the events through the next four chapters, making connections with preceding parts of the narrative. Why did Darnay decide to go to France?

### BOOK THE THIRD

1. How many years have elapsed since the story commenced? It is now 1792. On what grounds was Darnay arrested? Picture his feelings.

2. Does the coming of Dr. Manette seem probable? Why? Do you think he can be of service to Darnay?

3. What do you suspect the further course of the Defarges to be in the novel? Will they aid Darnay? Give reasons for your answer.

4. Does the description here agree, in the main, with historical records?

5. Notice any new elements introduced here. How is the suspense increased and heightened?

6. Do you consider that the defense is skillfully conducted? Explain your reasons.

7. In what sense is this chapter very dramatic? Have you been

led to expect such a change in the fortunes of Evrémonte? What mystery in regard to Dr. Manette is still unsolved? Do you think the Defarges are connected with it in any way?

8. Show what old threads here are woven with new ones in the further plans of Sidney Carton. How did Carton get his knowledge of various events?

9. Explain carefully the part of Carton in this chapter. Notice any parts that are not wholly clear.

10. Comment on the irony of the record of Dr. Manette. Are the people consistent in their beliefs? On what motives do they act?

11. In what sense is this a transition chapter? Point out some others.

12. Contrast Madame Defarge with her husband. Why the visit of Sidney Carton to the wine shop of Defarge?

13. What events must be remembered in connection with this chapter? The object of getting Evrémonte to write the paper?

14. In what sense is "our Defarge undoubtedly a good Republican"? Why should she not trust her husband? Who is the wood-sawyer? Show how Madame Defarge finally meets her equal in daring.

15. Has the ending been sufficiently prepared for? Do you think it is probable? Turn back and find how Sidney Carton predicted this noble sacrifice. Account for the principal characters at the end of the story. In what sense is the whole novel a study in retribution?

*Topics for Study and Composition*

1. Contrasts of the novel.
2. How one character influences another.
3. Show how Dickens caricatures some of the people.
4. Some minor characters.
5. Ten passages of powerful description.
6. How Dickens uses mystery and surprise.
7. Lorry.
8. Doctor Manette.
9. The French Revolution.
10. Dickens and prison reform.
11. Dickens as an humanitarian.
12. The Defarge family

## APPENDIX F

### BOOKS FOR STUDY AND REFERENCE

Some larger treatises on the study and writing of English are listed below. These may be used for special assignment or additional reading.

- ✓ ALDEN, R. M.: Introduction to Poetry.
- BAKER, G. P.: The Technique of the Drama.
- BAKER, HARRY T.: The Contemporary Short Story.
- BATES, ARLO: Talks on the Study of Literature.
- BATES, ARLO: Talks on Writing English.
- BENNETT, ARNOLD: Literary Taste and How to Form It.
- BROWN, R. W.: How the French Boy Learns to Write.
- BURTON, RICHARD: Forces in Fiction.
- BURTON, RICHARD: How to See a Play.
- CANBY, H. S.: The Short Story in English.
- CHUBB, PERCIVAL: The Teaching of English.
- CRASHAW, W. H.: The Interpretation of Literature.
- ✓ CROSS, W. L.: The Development of the English Novel.
- DIXON, WILLIAM: English Epic and Heroic Poetry.
- EASTMAN, MAX: Enjoyment of Poetry.
- EMERSON, O. F.: History of the English Language.
- FAIRCHILD, A. H. R.: The Teaching of Poetry in the High School.
- ✓ FERNALD, J. C.: English Synonyms and Antonyms.
- GARNETT, RICHARD, and GOSS, EDMUND: English Literature, an Illustrated Record.
- ✓ GREENOUGH, J. B., and KITTREDGE, G. L.: Words and Their Ways in English Speech.
- KING'S English. Oxford Press.
- KITSON, H. D.: How to Use Your Mind.
- KRAPP, G. P.: Modern English, Its Growth and Present Use.
- LEWIS, E. H.: Business English.
- LOUNSBURY, T. R.: English Spelling and Spelling Reform.
- LOWES, J. L.: Convention and Revolt in Poetry.

- MOULTON, R. G.: The Modern Study of Literature.
- McMURRY, F. M.: How to Study, and Teaching How to Study.
- NEILSON, W. A., and THORNDIKE, A. H.: The Facts about Shakespeare.
- ✓ PERRY, BLISS: A Study of Prose Fiction.
- PITKIN, W. B.: The Art and Business of Short Story Writing.
- SCHELLING, F. E.: English Drama.
- SEWARD, S. S.: Note Taking.
- SHUMAN, E. E.: How to Judge a Book.
- SMITH, C. A.: What Can Literature Do for Me?
- SLATER, J. R.: Freshman Rhetoric.
- WINANS, J. A.: Public Speaking.
- WINCHESTER, C. T.: A Group of English Essayists.
- WINCHESTER, C. T.: Principles of Literary Criticism.
- ✓ WOODBRIDGE, ELISABETH: The Drama, Its Law and Technique.



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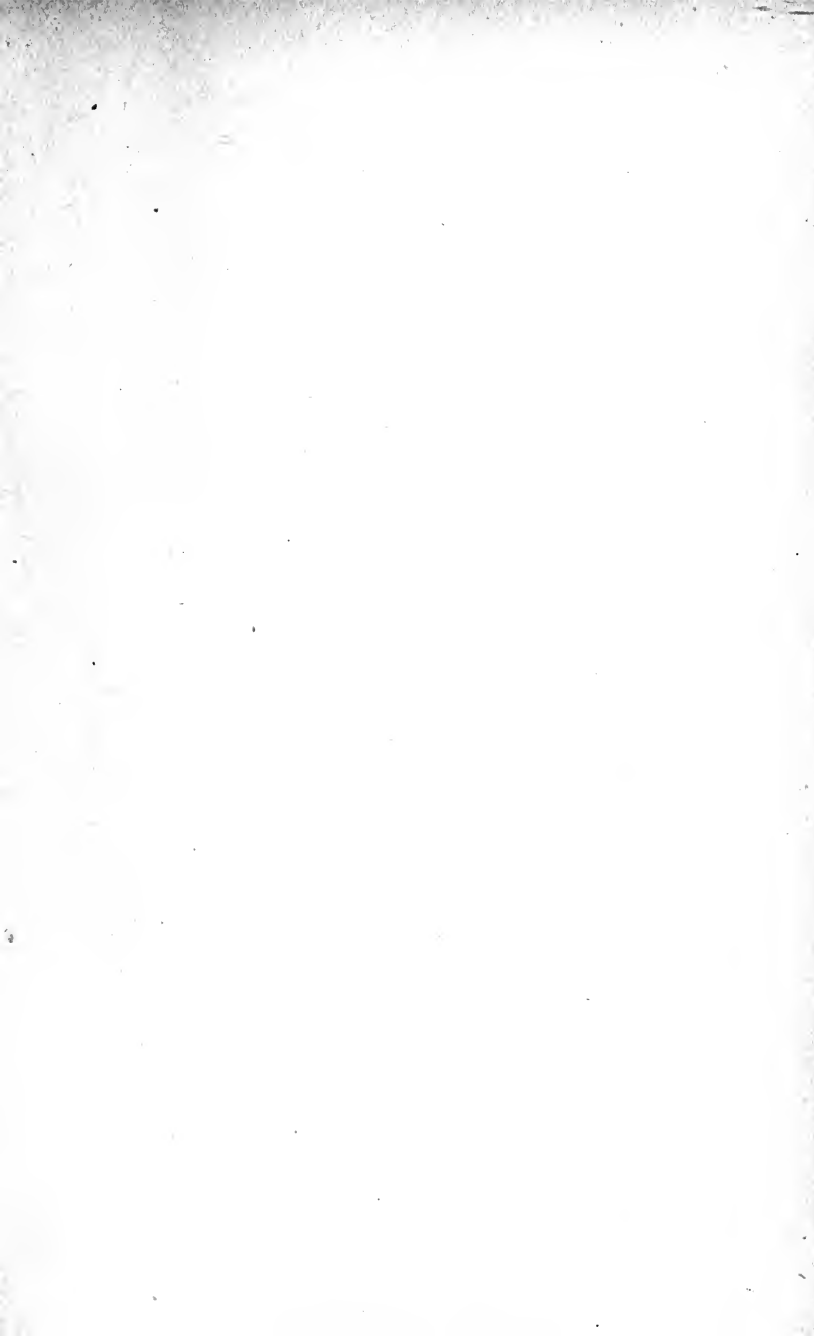














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